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A WEEKLY JOURNAL  
DEVOTED TO  
MUSIC AND THE  
MUSICAL ARTS

Twenty-fourth Year.

Price, 10 Cents.

Subscription, \$5.00.

Foreign, \$6.00.—Annually.

VOL. XLVII—NO. 11.

NEW YORK, WEDNESDAY, SEPTEMBER 9, 1903.

WHOLE NO. 1224.



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GERMAN HEADQUARTERS OF THE MUSICAL COURIER,  
BERLIN, SCHOENEBOURG, HAUPTSTRASSE, 20A.

August 25, 1903.

**N**ONE of the recent happenings at the Royal Opera or the Morwitz Opera (which will close on the 31st inst.) nor at the Ferenzy home, the New Royal Opera, call for any special comment. The new concert season is still at the secure distance of five weeks from its opening, so there is nothing to report from Berlin in the way of musical doings.

The latest news with regard to the coming Wagner Festival, however, is of a startling nature. Prince Ludwig Ferdinand, of Bavaria, whose name as protector at the head of the list of the international committee of honor shone with lustre, has now at a somewhat late day declared his intention of being absent on the occasion of the Wagner monument consecration and the proposed musical events connected therewith. This refusal to attend really means a withdrawal of the protectorate, although this has as yet not been officially announced.

The prince explained his decision with the fact that he had accepted the proffered honor of taking up the protectorate in the supposition that the Wagner family would sanction the monument consecration festival. As this is not the case, however (and as, according to the prince's idea, in an international act of homage to Wagner, his family ought to occupy the front rank), he, like the master's nearest relatives, has decided to be absent from the unveiling ceremony and its accompanying festive features.

Prince Ludwig Ferdinand made some further important statements, which show how distasteful the behavior and actions of the Leichner committee are to other high personages besides himself and the Wagner heirs. He announced that the Munich Opera Orchestra, which was to have taken part in the Wagner concert to be given in the Philharmonie, would not come to Berlin. There can hardly be a doubt that the prince did not make this statement without authorization from the Prince Regent Luitpold of Bavaria. Furthermore, Prince Ludwig Ferdinand, in guarded but quite unmistakable language, expressed his belief that the emperor would not (as had been given out by the Leichner committee) attend the Wagner monument unveiling ceremony in person, but that he would probably delegate some high court official to represent him. It is surely not surmising if one assumes that the Bavarian prince must have had communications from His Majesty Emperor William II on the subject before he would make such a statement. The Leichner committee does not seem to rest upon "a bed of roses" just now, but it is only reaping what it sowed.

The first total cycle of Wagner performances at the Prince Regent Theater in Munich wound up with a very effective reproduction of "Die Meistersinger," under the baton of Zumpe. As a whole this was musically and scenically one of the best performances of the entire cycle. This fact is conceded even by Alfred Holzbock in Der Tag, although he is known to be an old admirer and staunch holder of the Bayreuth régime.

Among the members of the orchestra of the Prince Regent Theater is the above mentioned prince, who is one of the most diligent as well as conscientious of his ilk. Prince Ludwig Ferdinand of Bavaria, who was up to last week the president and protector of the international committee of honor for the Berlin Wagner monument celebration, uttered himself as follows regarding his for a German prince somewhat unusual but surely laudable activity as an orchestra violinist: "I appear punctually at the theatre every evening," he said to Desider Szomory,

the Hungarian musical littérateur, "and I hurry up just as much as the others do. I know that with the first horn signal I have to be at my desk, and I am there. \* \* \* Everything moves so precisely in the orchestra; there is no wavering and no hesitancy, and that is what I like. And why should I not play along? \* \* \* May be that many find it curious, but in the long run everybody is guided by his own tastes and likes—I am guided besides by my Kapellmeister Zumpe, and find it very amusing." And then after short reflection the prince smilingly added: "Moreover, whatever diversion my assistance in the orchestra offers me, I believe to have earned myself through my being in reality a surgeon and a gynecologist. \* \* \* The only thing I have so far found no time for is to feel tediousness. In the morning I rush to the theatre for rehearsals. Then I work in my infirmary and look after my patients. At 3 in the afternoon I have to go to the performance, and these performances, as I am the protector of the Festspielverein, have grown near to my heart." A busy prince!

A few weeks ago the writer took occasion to comment upon the newly founded Conrad Ansoerge Society at Vienna. Now the Rhenish Musical and Theatrical Gazette argues as follows against a program of cultivating the performance principally of works by Ansoerge: "As recommendable as it may be in itself to pave the way to the publishers and to the public for composers by means of propaganda making, one can nevertheless not protest with sufficient vigor against this sort of réclame. When Hugo Wolf one day was surprised with the news that a number of admirers had joined hands for the purpose of bringing cycles of his works to the notice and knowledge of the general public, there were after all different reasons for such an undertaking. Wolf in the first place was an exceptionally powerful artistic individuality. His peculiar originality permitted of no parallel drawing. Furthermore, he was as much as unknown, and with single performances of smaller works of his one could not attain a popularization. Thus, then, connoisseurs and musical recognizers found and bound themselves together for the purpose of dispelling the disconsolate state of ignorance of the genius of Wolf. Are such urgent reasons prevailing in the case of Ansoerge? Ansoerge is well known and esteemed, and his works are being performed. Where would things wind up if for every composer a society specially constituted for him would spring up as an accompanying factor? Then there would soon be no more civilized European in existence who was not a member of some composer's society or other! It is well known what Brahms thought of such réclame, which after all is unworthy of a true artist. It is also no secret that Wolf was at first averse to it, when he was surprised with it, and that it took considerable persuasion to talk him over into acquiescence. With all esteem for Ansoerge's artistic activity, his works can surely not be said to justify the founding of a society with the aim of principally serving the furtherance of the performance of them. This is pure bumpstuousness, and in many ways an unfavorable testimony for Ansoerge's qualities as an artist. If all of the composers of the same rank or above that of Ansoerge wanted to have for their assistant a society for the furtherance, viz., réclame, of their works, I calculate the number of them at approximately several hundred. The 'Conrad Ansoerge Society' arouses just the same justified astonishment as did the once planned (!) Festspielhaus at Godesberg, which was to serve the purpose of performance of Bungert's operas."

Everything Felix Weingartner does seems of so much importance to him that he likes to see it in the papers. The future American citizen is already in him, and in fact was cropping out occasionally long before a trip to the United States was ever thought of by the great conductor.

Last week I chronicled the important deed that Weingartner had placed a floral arrangement with a dedicatory ribbon at the foot of the newly erected Berlioz monument at Grénoble. But even when making two bites of one cherry our ambitious court conductor manages to get each single bite into the papers, and hence we read this week the interesting news that "in the name of the musicians of Germany Herr Weingartner placed a wreath in the mansion at La Côte St. André, in which Hector Berlioz was born a century ago." The information furnished to the papers then goes on to say: "Weingartner on this occasion was made the object of hearty ovations. In the evening he was tendered a torchlight procession on the part of the populace." Mind you, Weingartner was thus done homage to, not Berlioz!

As a sort of festival pamphlet for the Berlioz centenary birthday celebration at Grénoble, the French paper Temps publishes a number of letters of Berlioz from all epochs of the celebrated composer's life, all of which have so far remained in manuscript. Among the most valuable documents of the sort is the first authentically known letter of Berlioz. It is dated March 25, 1819, and is addressed to the music publishers, Janet & Cotele. In it the fifteen year old composer begs these gentlemen to publish at their risk some of his compositions (a concerto for flute, horn, two violins, viola and double bass, as well as several songs with piano accompaniment), and to grant him as only "honorarium" a few of the printed copies of his works free of charge. The above mentioned firm did not even think it worth their while to answer the young man, just as did Ignace Pleyel, another music publisher, to whom Berlioz wrote the same offer a fortnight later. A letter of December 29, 1830, is addressed to Rouget de Lisle, the author of the "Marseillaise." Rouget de Lisle had asked Berlioz for a meeting, as he wanted to show him two opera librettos. Berlioz wrote that he was sorry to have to refuse, "as he was forced to travel to Italy in order not to lose the stipend connected with the Rome prize. It had ever been his dream to make the personal acquaintance of the man who wrote the 'Marseillaise,' and that now through this fatal trip he was doomed to disappointment." From the years 1830 to 1833 several letters of Berlioz to Gounet, the friend of his youth, are extant. Gounet in his leisure hours was something of a poet, and Berlioz has set music to several of his poems. In a letter dated from Rome Berlioz informs his friend that he is at work upon his "Episode de la Vie d'un Artiste" (the fantastic symphony), and that upon his way from San Lorenzo to Rome he had written the verses of the "melologue" that belonged to it (Lelio), but that it amounted to little more than rhythmical prose, which only here and there was interspersed with an occasional rhyme. About Rome Berlioz utters the following severe judgment: "Rome is the most stupid, the most prosaic city I know. If one is possessed of head and heart, one cannot live there; one needs here only 'external senses.' In my damned barracks here I am surrounded only by ordinary beings who are without the soul of an artist. Their company and their noise torture me terribly. There are only two or three exceptions, who contrast with them, but that's all. If only I could be alone for myself!" In some other letters of Berlioz to Gounet the composer speaks of his marriage to Miss Smithson: "Until further notice I am immensely happy," he says in one of these letters. "It is true the persecutions on the part of my family are beginning, and those on the part of hers do not cease, but 'she' promises me courage and energy. As for myself, I am not lacking in either, and hence we shall conquer all difficulties—soon, I hope." In another letter the happy lover uses the following expression: "Farewell to this mundane sphere of yours; I, however, return to my heaven." Among the best and staunchest friends of Berlioz belonged the dramatic author, Ernest Legouvé, who gave Berlioz thanks this friend for this generosity, and at the Cellini." In a very charming letter, dated July 31, 1838, Berlioz thanks this friend for "this generosity, and at the same time gives some account of the process of the study of the new opera, which made 'the old ones' in the orchestra be beside themselves. They declared that they had so far never had to play anything like it (which is certainly true, but might also be deemed a doubtful compliment). The hopes which Berlioz placed upon 'Benvenuto Cellini' were not fulfilled. The opera met with a fiasco and the orchestral score was not printed. Only the overture was published, and was dedicated to Legouvé. The manuscript of the dedication, written upon music paper, is still in existence. In very poetic and flowery language Berlioz couches his thanks for the friend who did not drop him in need and who gave him the "metal" of which he was so sorely in want in order to be able to complete his music.

Short mention may be made of several letters Berlioz wrote to Madame Viardot during the time when they were jointly preparing a performance of Gluck's "Orpheus," and when he himself was at work upon his score

of "Les Troyens." From a letter to Heinrich Heine the following lines may be cited: "My Dear Poet—With deep regret I learn that a lot of new pain has been added to the cruel richness of the amount you are 'enjoying' since so long a time. This is really too much. I must surely come to see you soon. But if I cannot accomplish it, you must not believe that it is through indifference, for then you would believe in something, while you say that you don't want to believe in anything. Is not that a logical argument? \* \* \*

Lastly, I herewith translate a little letter which was not written by Berlioz, but is addressed to him. The writer was Richard Wagner! The manuscript of this hitherto unknown letter is in the Grenoble Library, and it is of particular value, because the relations between Berlioz and Wagner were not, as is well known, the very best, and this little letter nevertheless is written in most amiable language: "Dear Berlioz—I take particular pleasure in being able to offer you the very first copy of my 'Tristan.' Accept it and keep it out of friendship for me. Your Richard Wagner, January 21, 1868." This copy of the "Tristan" score is well known. It bears the dedication: "To the beloved and great composer of 'Romeo and Juliet,' from the grateful author of 'Tristan und Isolde.'" The dedication dates from the time when Wagner gave concerts in Paris, one year before the hapless "Tannhäuser" performance. The letter and dedication are probably the last tokens of friendship exchanged between these two "musicians of the future."

Fifty years ago—in July, 1853—Tichatschek wrote a letter to Richard Wagner, with a request that the master should kindly grant the right of performance of "Lohengrin" to Director Huenerfuert, of the Rostock Theatre, for a moderate honorarium. Only his (Tichatschek's) guesting appearance would make it possible for the director to defray the difficult and expensive staging of the new opera at Rostock. Director Huenerfuert therefore, with the best of intentions, would be unable to pay a high honorarium. In answer to this letter, which reached Wagner at Budapest, the renowned tenor, one of the first and best interpreters of Wagner's heroic tenor roles, received the following humorous little poem:

Der Fürst der Hühner und der Hähne,  
Dem Ritter edler Singe-Schwäne,  
Geb' ich als Rohstoff Lohengrin  
Zur Aufführung in Rostock hin.  
Nicht g'rad' verwöhnt durch Honorar,  
Ein armer Teufel immerdar;  
Zu Deutschlands Ehr' sei mir bezahlt,  
Was auf der Leinwand nicht vermal't.  
Ich tu' für meinen Tichatschek,  
Darum die Pföck, zurück ich steck,  
Sonst sag' ich, weil's g'rad' hier geschä'h',  
Wohl: Bassama teremete!

PESTH, 24 Juli, 1853.

RICHARD WAGNER.

This extremely witty and characteristic little poem was published in No. 24 of Held's then existing musical and dramatic journal, *Theatralia*, and appeared in print on September 13, 1853. During the half a century which has since elapsed it had fallen into oblivion, but is really well worth a resurrection. For Americans who understand no German, however, it will be hard to translate, even if the joke on the director's name, Huenerfuert, which in the vernacular means "Chickenprince," be explained to them.

It is announced here at this early date that the Kneisel Quartet will give a number of chamber music soirées in Berlin in the season of 1904-5. The preliminary notices of this musical event leave nothing to be desired in the matter of "prematureness," but evidently Kneisel is aware of the efficacy of the old proverb that "it is the early bird that catches the worm." Hence, he takes the precaution to take time by the forelock.

Although the Berlin Royal Opera is provided with a sufficient number of conductors, a dearth of that precious article is keenly felt at the present time. Both Dr. Richard Strauss and Dr. Karl Muck have leave of absence until September 1 on account of the state of their health. Thus Edmund von Strauss is at present nightly and unduly occupied. To allow him a chance for an off night Prof. Josef Schlar, of the Wiesbaden Court Opera, will conduct the gala performance of "Carmen" ordered for the 31st inst by the emperor, and the composer of "Der Pfeifertag," Prof. Max Schillings, will conduct in person his opera, the first performance of which for this season is set down for the 26th inst. There was a rumor prevalent here that the calling in of Professor Schlar meant something more than a mere momentary substitution, and that the Wiesbaden conductor was soon to replace permanently our excellent Dr. Muck. On the very best authority, viz., upon information received directly from headquarters, I can affirm that nothing of the kind is intended, and that Dr. Muck, who is a personal and prime favorite with the emperor, will retain his position as conductor at the Berlin Royal Opera.

Model performances of the complete cycle of Wagner's works will be given at the Leipzig Opera House during the period from October 4 to 21. Mrs. Cosima Wagner and his son, Siegfried Wagner, have promised to attend some of them. The conductors will be Prof. Arthur Nikisch and Ernst von Schuch, of Dresden.

Although Felix Mottl is well known as one of the most progressive of musicians and conductors, he is ever ready to take up the old good things wherever he finds them, and thus the repertory of the Karlsruhe Court Opera announced for the coming season a revival of Donizetti's "L'Elisire d'Amore," Cherubini's "Water Carrier" and Spontini's "La Vestale." Whether this last named work, which formerly belonged to the repertory of the Berlin Royal Opera, but has not been performed anywhere for several decades, will prove a success, or worthy of the experiment of a resurrection, remains to be seen. Mottl's two successors will probably have to do the conducting of these "chestnuts," as he will have placed the Atlantic Ocean between himself and Karlsruhe before the season at the latter opera house will be very far advanced.

Wilhelmine Marstrand, once upon a time a well known piano virtuosa, and for many years a highly esteemed piano teacher, died at Spiez on Lake Thun in Switzerland last week. Since 1868 she resided at Hamburg, where since 1883 she was a member of the teaching staff of the conservatory.

From Munich comes the news that the intendency of the Bavarian Opera has made arrangements with the heirs of the late unfortunate composer, Hugo Wolf, to the effect that the Munich Court Opera now definitely owns the right of performance of the only dramatic work of Wolf, his opera "Der Corregidor." It will be one of the first novelties to be brought out at Munich during the coming season.

The stands to be erected around the monument of Richard Wagner for the occasion of the unveiling and consecration ceremonies will give space to no less than 1,400 performers and singers, but only 2,000 spectators. They are arranged in an amphitheatrically ascending semi-circle. As now announced by the Leichner committee, a reception will be given at the Parliament Building on the evening of September 30, the night before the day of the monument unveiling. For this reception only 500 invitations will be

sent out. On this occasion a concert will be the main attraction, for which the following artists have promised their appearance: Ernest Van Dyck, who will sing Siegmund's Love Song from "Die Walküre"; Ernestine Schumann-Heink, Mrs. Thila Plaichinger, Miss Augusta Mueller, Miss Rosa Olitzka, Miss Johanna Brackenhamer, from the Coburg Opera; the court pianist Miss Janotha, and the young Hungarian violinist Alex. Furedi. The Berlin Tonkuenstler Orchestra will furnish the music for the promenade concert preceding the reception.

At one of the coming Berlin Philharmonic subscription concerts, under Nikisch's direction, Jean Gerardy will perform for the first time a new cello concerto by Jongen.

Just as I am about to close this letter I learn by telegram from Munich that Herr von Perfall and Ernst von Possart have likewise informed the Leichner committee that they will not attend the unveiling ceremony of the Wagner monument. The last named two gentlemen belonged among the honorary presidents of the "Combined Monument and Festival Committees." Thus, nobody of the Munich Wagner community will participate in the proceedings.

Paul Verron, the young buffo bass and pupil of Anna Lankow, informed the writer yesterday that he will leave Berlin for Mayence on the 31st inst. He has been diligent all summer, having studied no less than thirty different operatic parts, which will be sufficient for a repertory as demanded by his new position of the first bass at the said Rhenish city theatre. Further callers at the Berlin office of THE MUSICAL COURIER during the past few days were Mr. and Mrs. Walter H. Robinson, the well known New York vocalists; Ernest Lachbrunner, the Swiss pianist; David H. Salins, a young Chicago violinist, and Mr. and Mrs. Marshall Pease, singers and vocal pedagogues from Detroit, Mich. O. F.

#### Success of a Sweet Pupil.

WILLIAM WALL WHIDDIT, who has been studying with George Sweet, possesses a remarkably fine tenor voice. His progress has been rapid, and for the coming season he will be under the management of a leading manager. At present Mr. Whiddit is soloist at the Synagogue in Norfolk, Va., and in addition he is organist and choirmaster of a Presbyterian church in the Virginia seaport city. New York will hear from this artist this winter, and there are prospects of engagements in concert and oratorio.

#### William Harper.

ANOTHER evidence of the pronounced success made by William Harper in "The Messiah" at Ocean Grove Auditorium, Thursday, August 20, 1903, is contained in the article below:

"William Harper is the best 'Messiah' basso that has appeared here in many years, and his work was enthusiastically applauded."—New York Press.

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**JAN BLOCKX'S** opera, "Die Meeresbraut" ("Bride of the Sea"), produced last winter at Brussels, will be given in October by the Frankfort (Germany) Opera.

The new opera building in Berne, Switzerland, will be opened September 25.

A bust of Verdi has been placed in the vestibule of the theatre at Assisi, Italy.

A bandmaster in Leipzig advertises himself as "the German Sousa." There could not be two Sosas.

A memorial tablet has been affixed to the house in Lachen, Germany, where Joachim Raff was born in 1822.

In Horitz, Bohemia, there was erected not long ago an imposing monument to the memory of Friedrich Smetana.

Bertrand Roth, the well known pianist, of Dresden, has received from the King of Saxony the title of "Royal Professor."

There will be a musical festival lasting four days at Mayence next spring. Felix Weingartner has been chosen director.

Emile Mathieu's new opera, "L'Enfance de Roland," was produced with exceptional success at the Grand Théâtre in Ghent.

The Leipzig Vocal Quartet recently concluded a tour through Switzerland and France. Concerts were given in twenty-six cities.

August Enna, the gifted Danish composer, has finished a new opera named "The Death of Antonius." The premiere probably will be in Copenhagen early next season.

Leopold Godowsky, the renowned pianist, will teach a large class in Berlin next winter. Many Americans are already enrolled as pupils of the former Chicago pianist and pedagogue.

Count Géza Zichy, the one armed pianist, and composer of several successful operas, is about to finish a "lyric music drama" entitled "Nemo." The book, by Zichy, is said to be based on an historical Hungarian episode in the time of Rakoczy.

In Gras arrangements are being made for a Hugo Wolf festival to take place next year. Wolf's opera, "Cor-

regidor," many of his choral works and the fragment "Manuel Venegas" will be produced.

Edward Poldini, the Vienna composer, has finished a one act opera, "The Vagabond and the Princess," which will be given its initial production in November at the Budapest Opera.

Dr. Ludwig Hartmann, far and away the best musical critic of Dresden, has just been entrusted with the task of translating into German the book of Salvatori-Guglielmi's opera, "The Eumenides." This is soon to be produced at the Theater des Westens in Berlin. It was Dr. Hartmann, too, who did the excellent German version of Leoncavallo's "Pagliacci."

There is to be an international musical congress at Arras, France, in October, 1904, for the consideration of the following questions: First, revision of the copyright laws; second, reduction of fare for musicians traveling to festivals; third, uniform regulations for all musical prize competitions. The composer Alexander Georges has been chosen president of the congress.

#### A Favorite of the Pope.

A SNAPSHOT of Abbé Lorenzo Perosi, the composer, leaving the Vatican, in Rome. Abbé Perosi stands high in favor with Pope Pius X, and has full charge of the music at the Sistine Chapel. If any re-



forms are to be made in this direction their nature probably will be determined upon almost solely by Abbé Perosi.

#### A Successful Singer.

FREDERICK WHEELER, who succeeded Gwylm Miles at the Second Collegiate Reformed Church, has just returned from Richfield Springs, where he sang with much success this summer. Mr. Wheeler should figure prominently in local concert work next winter.

#### Enrico Duzensi as a Teacher.

ENRICO DUZENSI, the vocal teacher, has resumed teaching at his residence studio, 145 East Eighty-third street.

Mr. Duzensi is an earnest and painstaking teacher, whose knowledge of singing was derived from actual operatic stage work. As a result his pupils are quick to learn, and many of them have become prominent professionals.

Miss Ida Le Poiderin, the coloratura soprano, who sang with Richard Arnold with great success last season, has been re-engaged by him for the approaching season.

Dahm Petersen, baritone soloist at Calvary P. E. Church, has also been engaged for next season as voice teacher at a prominent conservatory of music in New York.

Miss Mary Cryder, a former pupil, has been successfully teaching Mr. Duzensi's method in Washington, D. C., for several years.

Miss Paula Wochning is alto soloist at All Soul's Church and Reginald Roberts is leading tenor of the Castle Square Opera Company.

In Rutherford Scott Mr. Duzensi has a most promising pupil. He has an exceptionally fine tenor voice, and will make his debut in New York before long.

#### The Michigan Conservatory of Music.

THE Michigan Conservatory of Music reopened September 7, with a large number of pupils in every department, so large a number of registrations that outside studios will have to be rented. The Michigan Conservatory has been entirely renovated, and the studios all bear a spick and span aspect.

Mr. and Mrs. Alberto Jonas, who spent the summer on the Atlantic coast, returned from New York city last Thursday. Mr. Jonas was elated about the reputation that the Michigan Conservatory of Music has gained in New York and Boston. Mr. Jonas has personally met various well known pianists, with European reputations, who are desirous of joining the faculty of the Michigan Conservatory of Music, and such an engagement may possibly be announced soon as the increase of pupils in the piano department warrant Mr. Jonas bringing to Detroit a pianist of reputation. Mr. and Mrs. Jonas and the entire faculty will be at the conservatory to receive, examine and classify pupils.

#### Mr. and Mrs. Braggiotti.

MRS. BRAGGIOTTI, the daughter of Sebastian B. Schlesinger, and her husband are at Homburg, and Mrs. Braggiotti's beautiful voice and splendid method have delighted the guests there. Mr. Braggiotti, who has a superb tenor voice, is giving singing lessons in Florence.

#### Suzanne Adams' Tour Begins October 5.

ME. SUZANNE ADAMS is expected to arrive from Europe the end of the month. Her tour opens October 5. Leo Stern, the 'cellist, is a member of her concert company.

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## Impressions of Music Festivals in Germany.

**A**FTER having endured a winter of perfunctory and apathetic fiddling and tooting by New York orchestras, what a relief to see and hear a body of average musicians entering heart and soul into their work and giving genuine pleasure by their spirited and beautiful rendition of the same symphonic works which left us cold and unmoved on the other side of the Atlantic! This was the case at the music festival at Stuttgart. Here we had an orchestra which, barring the solo wind instruments, recruited from the famous Meiningen Orchestra, can lay no claim to the sobriquet "virtuoso orchestra." It showed a lack of tonal balance among the groups, and a distinct lack of that peculiar touch of virtuosity and sensuous beauty of tone which characterizes the Boston Symphony Orchestra. But has the Boston orchestra given us any performances these last years approximately as characteristic, virile and pulsating as those of the Stuttgart orchestra? It was a genuine pleasure to observe the dash and enthusiasm of these violinists, the energetic, splendid bowing of the double basses, their interest and tension never relaxing for a moment throughout the interminable festival programs.

Would this be possible in New York? I fear the average New York musician's singular ideas concerning equality and his utter lack of reverence for the masters will always prove an insurmountable barrier in this direction. Fritz Steinbach, the festival conductor, certainly deserved the ovations which were lavished upon him, for he carried out the trying programs with splendid results.

The first evening was devoted to Handel's oratorio, "Deborah." In spite of the best intentions to the contrary, one cannot help coming to the conclusion that this work has had its day, and can only interest us in a historical if not antiquarian sense. The work contains several gems, but it does not succeed in keeping our interest alive during a whole evening.

The program of the second evening opened with Bach's chorus, "Nun ist das Heil," forming the beginning of an unfinished cantata. This magnificent torso is one of the great "Höhepunkte" of Bach's art, and Steinbach's rousing interpretation, supported by the splendid chorus, shook the very rafters of the house. Thereupon followed the charming solo cantata, "Schlage doch, erwünschte Stunde," after which Messchaert sang the exceedingly difficult cantata for baritone, "Ich will den Kreuzstab gerne tragen," in a truly incomparable manner.

Frau Scotta-Kaulbach, the handsome young wife of the Munich painter, played a violin concerto of Mozart delightfully. The repeated breaking of strings of her instrument during the first movement of the concerto gave her an opportunity to display her presence of mind and graceful manner. Her clever handling of three violins in quick succession evidently pleased the audience more than anything that happened during the entire evening, and caused great hilarity and volleys of applause.

The principal orchestral number of this program was Brahms C minor symphony, which was interpreted in a truly monumental fashion, full of rugged strength, combined with genuine pathos and exquisite tenderness. The serenade for wind instruments in B flat by Mozart was one of the greatest musical delights the writer has experienced in many a day. This work is one of the brightest jewels of the immortal Mozart's treasure house, and the

excellent performance displayed all its scintillating qualities in the purest light. Mühlfeld's exquisite clarinet playing deserves special praise, nor must the velvety quality and sensuous tonal beauty of the basset horns be forgotten. The group of short orchestral movements by Mozart, Schubert and Brahms was another rare treat, and showed Steinbach's ability as "Detailarbeiter." The evening ended with a stirring performance of the "Leonore Overture," No. 3.

The concerts were a great popular success, and seemed to be attended by the entire population of Stuttgart, from the King and his court, who sat through the "Deborah" performance with great fortitude, down to his most humble subjects. The audience looked very "vaterländisch," not to say provincial, and in its appearance formed a great contrast to the international audiences at the Nether-Rhenish music festival at Aix-la-Chapelle, which contained a goodly sprinkling of Dutch, Belgians and Frenchmen, who in their vivacious and enthusiastic manner harmonized very nicely with the pleasure loving Rhinelanders.

The tendency in the makeup of the program, as well as the "Richtung" of the conductor, stood in direct juxtaposition to the Stuttgart festival. These "Richtungs" of the conductors are very amusing. The great majority of the German "Kapellmeisters" possess a thing which they are pleased to call their creed, which in reality is nothing but their peculiar trademark, the chief secret of their success. To what diabolical distortions must a poor symphony of Beethoven submit in order to furnish material for the conductor's "insights" and "discoveries"! Each avoids painfully any nuance which anyone else has ever made before. Mr. A. treats the "Eroica" as if it were a piece of elastic india rubber; his war cry is "Rubato." Mr. B. writes wise pamphlets condemning such sacrilegious proceedings in tones of solemn wrath, and seeking the salvation of music in metronomic rigor of tempo, frequently overstepping all bounds of common sense. For Mr. C. all music ends with Rameau and Lully—and for Mr. D., who scorns such Philistines as Richard Strauss, it begins with Claude Debussy. Brahms is the alpha and omega of Mr. E., whose following is by no means small; and each conductor, supported by a crowd of enthusiastic, rabid admirers, strives to annihilate the other.

These "creeds" frequently are as genuine as that of the professor who, after having finished a work proving the story of the Creation to be a silly child's fable, finds that another professor has just published a similar work proving the same theory; whereupon he promptly begins to write a new book, proclaiming the Book of Genesis to be a veritable manual of geology.

The task of conducting at Aix-la-Chapelle was divided between Weingartner and Schwickerath—the former taking charge of the orchestral numbers, the latter of the choral works. Schwickerath, who is a man of great experience, prepared the difficult choral works with greatest care, and gave a most dignified and excellent performance of Beethoven's "Missa Solemnis."

Why do we never hear this heavenly work in New York? To a country where technical difficulties do not exist this ought to be a trifle! The performance of Berlioz' "Damnation of Faust" was superb in every detail. The musical part of this "dramatic oratorio" represents Berlioz in his most mature period, and is certainly worthy of his genius; but the work as a whole hardly realizes the composer's

intentions. What a pity that this wealth of musical ideas should have been wasted on such an hybrid art form, which bears the germ of early decay. The incredible, almost criminal distortions of Goethe's "Faust" which were committed in order to adapt the drama to the music, are enough to drive any lover of Goethe to distraction. Fortunately only the chosen few seem to be aware of the glaring shortcomings of this work. The singers don't mind them, because their parts are full of opportunities to shout out their best tones with conviction; the conductors don't mind them, because they can display all their dramatic powers; and the dear public doesn't mind them, because it can sway to and fro like the branches of the willow tree on the rhythms of the "Dance of the Sylphs."

Weingartner goes about his work with the air of an expert surgeon—businesslike and precise. He assumes the role of the purist, returning to classic simplicity of expression, and producing clear cut, letter perfect readings. He gave a very good performance of Beethoven's A major Symphony, but his painfully intentional reserve did not exactly give the divine spark an opportunity to assert itself in too great a measure. His reading of Berlioz's "Symphonie Fantastique" was very interesting, but it somehow lacked the characteristic ecstatic quality which pervades this inspired gigantic work. As an interpreter of Liszt, however, Weingartner is excellent. He gave a splendid performance of "Mazeppa," bringing out all the beauties of the score. His own tone poem, "Das Gefilde der Seligen," is a well constructed work, full of interesting harmonic traits and rich color; the orchestration is refined to a high degree and suggests the mood of Böcklin's picture very faithfully.

A word about the vocalists at the Aix-la-Chapelle concerts. The average German singers, especially the women, are very unsatisfactory creatures. They generally have fairly good diction, but their tone production is faulty, their intonation impure, and their tone is unsteady and lacks charm and "modulations—fähigkeit" (flexibility). The soprano and alto who sang the solo parts in the "Missa Solemnis" did not even make up for their musical shortcomings by their personal appearance. One of the ladies presented herself in a modern German "creation" which they are pleased to call reform dress, and which for the first time in my life made me appreciate the well known adage of a certain New York politician in regard to "reform."

It was refreshing to hear three such excellent singers as Marcelli Pregi, soprano, Forchhammer, tenor, and Messchaert, baritone. These artists sang the solo parts in the "Damnation of Faust" most beautifully, and evoked the endless applause of an enthusiastic audience. The third and last day of the festival was chiefly given up to the soloists. Busoni easily carried off the palms by his magnificent playing of Weber's "Concertstück" and Liszt's "Totentanz." Busoni has acquired quite an uncanny mastery of his art in late years. His analytical clarity of phrasing and his unusually keenly developed sense of the architectural element in music are most unique and result in a truly monumental style of interpretation which is quite his own. How he will please in America is an open question.

Enesco, a Roumanian composer, living in Paris, scored a fine success as violinist. He is a very handsome, thoughtful looking young man, who has already won quite a coterie of his admirers of his compositions in Paris. Marcelle Pregi and Forchhammer were again the vocalists at this concert. The admirable performances of Bach's cantata "O ewiges Feuer" and Brahms' wonderful "Gedenksprüche" for chorus a capella, deserve special mention.

The jubilee of Dr. Hoch's Conservatoire at Frankfurt on-Main was another event of interest. This institution was founded by Dr. Hoch, an enthusiastic music lover of Frankfurt, and has shown exceedingly fine results dur-

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ing the twenty-five years of its existence. Joachim Raff was its first director, who upon his death was succeeded by Bernhard Scholz, the present head of the conservatoire. Clara Schumann was the principal piano teacher until shortly before her death, and Julius Stockhausen and Engelbert Humperdinck also belonged to the staff of teachers for a number of years. Among the present faculty are Prof. Bernhard Cossman, Prof. Hugo Heermann, Prof. Hugo Becker, Fritz Bassermann, Professor Engesser, Professor Knorr and other renowned artists. The long list of former pupils includes many who have since made their mark in the musical world, for instance, Leonard Borwick, Fanny Davies, Ilona Eibenschütz, Max Alvary, Edward MacDowell, Messchaert and many others.

Distinguished delegates of all the principal musical institutions in Germany and Switzerland, Joachim at the head, assembled in Frankfurt in order to take part in the celebrations, and the regulation music festival atmosphere prevailed during the three days of the festivities, in which time an academic celebration, three concerts and several public and private banquets took place. The principal concert was given in the Grosse Saalbau, in which an exceptionally fine orchestra, consisting of teachers and pupils, played Raff's overture "Ein feste Burg," under the magnetic direction of Fritz Bassermann, and the immortal G minor symphony of Mozart, under Scholz, with an enthusiasm, beauty of tone and perfection in phrasing the writer has rarely heard before. Messrs. Heermann, Becker and Engesser played Beethoven's triple concerto in a truly masterly fashion, and aroused great enthusiasm among the large audience. Although not one of his greatest works, this concerto is unjustly performed so rarely, for it is brimful of the most exquisite melody, humor and surprising harmonic traits, besides being exceedingly grateful for the 'cello.

The program of the last concert contained chamber music by Raff, Knorr and Scholz, and a group of Schubert songs, sung by Messchaert, who fairly outdid himself upon this occasion. He is a virtuoso and a true poet at the same time, and his interpretation of the Schubert songs certainly was a revelation of the highest order. Messchaert is perhaps the greatest lieder singer of our time, and it is to be sincerely hoped that he may soon give America an opportunity of enjoying his incomparable art.

The Frankfurt jubilee ended with a great banquet at the Frankfurter Hof, attended by Government officials, the mayor, the faculty of the conservatory and all the distinguished invited guests. There were innumerable toasts, speeches and proclamations of friendship, and everybody appeared to be supremely happy. The next morning the entire company left Frankfurt, bound for their diverse summer haunts. Thereupon during the first fortnight a lively exchange of picture postal cards from the Alps to the Baltic, from fashionable Ostende to the solitudes of the Black Forest, then—the peace and lull of the dog days. Thus ended the German music festival season of the summer of 1903.

JINGO IN GERMANY.

#### Mr. Hayes Resumes Teaching.

J. JEROME HAYES, the well known vocal instructor, resumed teaching Wednesday, September 9, at his new studio, Room 207, Van Dyck Studio Building, Eighth avenue and Fifty-sixth street.

#### Mr. Semnacher's Vacation.

WILLIAM M. SEMNACHER has been spending the summer at his country home at Rockaway Park. Next week he will return to New York and resume his teaching.



#### Verses for Music.

CLEVELAND, Ohio, August 31, 1903.

To The Musical Courier:

After some experience in verse writing I have written a song which is pronounced by competent judges to be worthy of publication.

Will you kindly give the name of some publishing house which will write music for the song and put it on the market?

Also kindly tell me if this can possibly be done without expense to me.

I am quite without experience in this line, and any information you can give me will be gratefully received. I am,

Respectfully yours, J. L. J.

Publishing houses do not, as a rule, do business in this way. If the verses are serious it would be a good idea to send them to a reputable composer for approval. If they are of the so-called "popular" order we would sincerely advise our correspondent to send them to the pound.

#### Kubelik's Teacher.

WASHINGTON, D. C., August 30, 1903.

To The Musical Courier:

Would you do me the favor of giving me the name and address of Jan Kubelik's instructor; also the name and address of one or two other violin instructors of special prominence in Continental Europe? Thanking you in advance, I am,

Very respectfully,  
J. MARTIN SCRANAGE.

Kubelik's teacher was Professor Sevcik, of Prague. We regret that we are not in a position to furnish our correspondent with other names and addresses.

#### Sevcik Data.

To The Musical Courier:

In reading the last edition of THE MUSICAL COURIER I saw that Grace Blackburn, of Canada, was looking for information in regard to Professor Sevcik. I have a thirteen year old daughter who is studying with Professor Sevcik. She writes me he is no longer in the conservatory. He gives private lessons only. He can be addressed in German or English, and no doubt in French.



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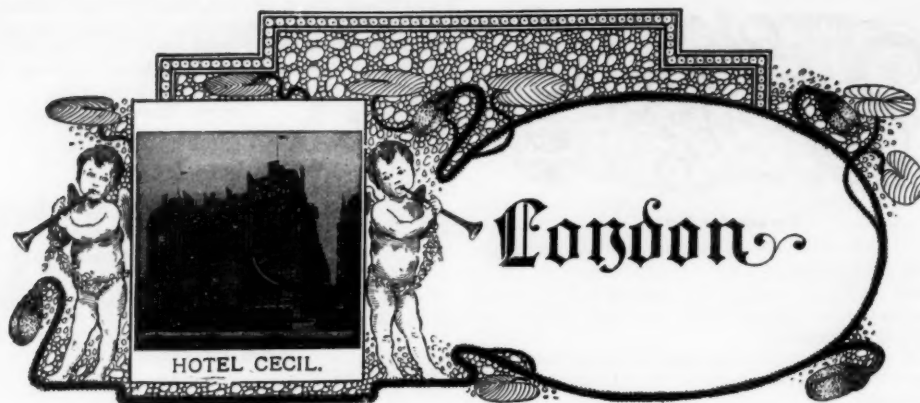
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August 29, 1903.

It is not so very long ago that London, so far as music is concerned, remained perfectly dormant during the latter part of August and the whole of September. It was a popular fiction that, because the few hundreds who constitute "society" were out of town, London was entirely empty, and no account was taken of the millions who form the permanent population of the metropolis, a very fair percentage of whom take no inconsiderable interest in music. To Robert Newman belongs the credit of evolving the brilliant idea that high class concerts at cheap prices might very well pay in the late summer and early autumn, and the experiment which he made when he instituted his Promenade Concerts a few years ago proved such a success that the Moody-Manners Opera Company followed his lead, and last year tried a short season of English opera, or, rather, opera in English, at prices which were far from prohibitive, even to the most scantily lined purses. This experiment, again, proved a great success, so much so, indeed, that Frank Rendle and Neil Forsyth felt justified in giving yet another season this year. So that now, at a time of the year which was once entirely barren of all musical enterprise, we have a season of good orchestral concerts and a season of good English opera running simultaneously and attracting full houses on every night of the week.

The Moody-Manners company started work last Monday, and if the level reached at the few performances which have so far taken place is maintained, success both artistic and financial may safely be predicted for the season. Last year their efforts were marked by honest endeavor, crowned with a very fair measure of success, though there were some weak joints in their armor which stood in need of strengthening. But those in authority have evidently learnt a lesson by their last experience, and it would now be difficult for the most hypercritical to pick any holes in the performances. During the last season there was undoubtedly a good deal of room for improvement in the orchestra, which was not always up to its work, particularly in the Wagner operas. This year, however, the orchestra has been strengthened by the introduction of a number of the members of the Grand Opera band, and its performances leave nothing whatever to be desired. Of Wagner's operas "Lohengrin" alone has been performed up to the present, but so admirably was the score played that we can look forward with perfect confidence to the forthcoming performances of "Tristan" and "Siegfried." At no English opera season has the orchestra been so good and Herr Richard Eckhold, the conductor, has excellent cause to be proud of his forces.

Up to the time of writing only four operas have been given, "Romeo and Juliet," with Mme. Fanny Moody and Joseph O'Mara, on Monday; "Carmen," with Mlle. Zélie

de Lussan and Francis MacLennan, on Tuesday; "Lohengrin," with Mme. Moody and Louis Arens, on Wednesday, and "Il Trovatore," with Mme. Blanche Marchesi and Joseph O'Mara, on Thursday. The principals, as will be seen from their names, are all well known singers of wide experience. Mme. Moody is certainly one of the best, if not quite the best, of the English prime donne. She would compare very favorably with many of the German singers who are foisted upon us for no apparent reason during the grand opera season. Her voice is very pure and clear and she is a beautiful singer, while her acting is refreshingly free from all conventionality and affectation. Elsa is one of her best parts, and she has never been seen to greater advantage in it than on Wednesday. The Carmen of Mlle. de Lussan is, of course, well known and widely appreciated. She has made the part her own, and whether she is singing it in French or in English her reading is always delightful. Mme. Marchesi is a comparatively recent acquisition to the operatic stage, and she certainly is a very welcome acquisition. Everyone who has heard her on the concert platform must realize that she possesses dramatic gifts beyond the ordinary. She puts her voice to uncommonly good use, and there are very few singers before the public who have such a variety of tone color at their command or who can infuse such intensity into their performances. The part of Leonora in "Il Trovatore" suits her to perfection, and the enormous audience which this somewhat old fashioned opera attracted showed their appreciation of her intensely dramatic performance of the "Miserere" scene by encoring it.

Joseph O'Mara was hardly at his best in Romeo on Monday, and he appeared to be suffering from a cold. He had, however, quite recovered himself by Thursday, when he sang the part of Manrico as well as ever. Louis Arens, the well known Russian tenor, is a distinct acquisition to the company. His voice is good, though it would be still better if it were without a slight vibrato, and he is a thoroughly sound musician, a fact which tells very much to his advantage. His Lohengrin was sincere and well thought out and his acting showed that he possesses a real talent for the stage that is not always one of the chief characteristics of operatic tenors. Francis MacLennan, who sang Don José on Tuesday, was apparently somewhat handicapped by nervousness, but he did very well and should do better still later in the season, when he has grown more accustomed to the house.

The company also possesses an excellent contralto in Miss Toni Seiter, who gained great distinction for herself as Ortrud; two very serviceable baritones in William Dever and Dillon Shallard, and a really fine bass in Charles Magrath, while the minor parts are always well filled. There are several other points of interest in the performances, which may, however, be left for discussion next week.

The first Promenade Concert of the season, which took place on Saturday evening, attracted what must have been a record audience. By 7 o'clock every seat in the house was taken, while by 8 the audience in the promenade itself, which is of no mean dimensions, overflowed into the corridors, and hundreds were being turned away. The ovation which Henry Wood received on taking his place at the conductor's desk must have been exceedingly gratifying to him, for it showed that his efforts on behalf of music in London are fully appreciated. The program of the opening night calls for very little notice, for it consisted of such familiar numbers as the "1812," "Tannhäuser" and "William Tell" overtures, the "Peer Gynt" suite and two of Brahms' Hungarian Dances, all of which were finely played and applauded to the echo. The general scheme of the promenade concerts, by the way, remains the same as in previous years; that is to say, Mondays will be devoted to Wagner, Wednesdays to Tchaikowsky, Fridays to Beethoven and Mozart, while the programs on the other days of the week will be of a miscellaneous character.

The miscellaneous programs, however, promise to be very interesting. Already two novelties by English writers have been produced, a symphony by Cyril Scott and a piano concerto by Josef Holbrooke. Cyril Scott is a very young composer who should have a great future. He is not yet twenty-four, yet his technic is uncommonly good, and there is exceptional interest and originality in the scoring of his symphony. Much of it is, of course, immature, and much is obviously influenced by Wagner, but there is a lot of individuality and good work in it which promises well for the future. Like many young composers, he is rather too fond of experiments, and, for some reason of his own, he attempted in this work to avoid all kinds of cadences except at the end of such movement. Why it should be such a deadly crime to introduce a cadence is not very apparent, and his rather forced avoidance of them certainly induces a feeling of monotony. However, the symphony, if not a masterpiece, contains so much that is good that Mr. Scott has good cause to be proud of it. Mr. Holbrooke's concerto, proved, it must be confessed, a little tedious. It is very modern and very clever, but not very inspired, and the ideas seemed scarcely worth developing at such length and with such ingenuity. One very satisfactory feature of the programs is the prominence of Richard Strauss' name in them. Already we have had fine performances of "Don Juan" and two movements from the early symphony, "Aus Italien," while Whitney Tew has brought forward a new and very fine song, "Das Thal," to which he did full justice.

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EDWIN GRASSE, the young violinist who will tour here under Loudon G. Charlton's management, arrived from Europe on the steamer Zealand last week. Grasse's debut is to be in New York, middle of November.

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PARIS, AUGUST 20, 1903.

**T**HE Opéra Comique announces its reopening for September 1. At this opera house the repertory is very large, varying from the one act operette such as "Les noces de Jeannette" to a lyric drama like "Werther," and as there are seven or eight performances a week, it means a very large troupe and constant activity to keep everything and everybody in working order. While the ten new acts, which are obligatory every season, are being prepared, the old works or stock repertory have been put into rehearsal, certain changes having been made in the casts. Charpentier's "Louise" has been chosen for the first work to be presented, with new scenery and costumes. "La vie de Bohème" (Puccini) is to be given the following night, with Madame Carré, the wife of the director, as Mimi. The other singers are those who appeared in the work last season. For "Carmen" Cossira, the tenor from the Opéra, has been engaged, and the title role will be sung by Mlle. Cortez, who gained a premier prize for opéra comique at the Conservatoire last year. Since Deina left this theatre it seems that the policy of the director has been to throw the part of Don José into prominence and make a feature of the principal tenor role. Perhaps this is Carré's way of showing his former member of the company how well he has contrived to get on without her. The Russian soprano Korsoff will make her rentrée as Mireille. Massenet's "Werther," which was entirely mounted anew last season, will be given also with the tenor Cossira, and Mlle. Cestron, who came into prominence last year by replacing Mlle. Calvé in "La Carmélite," will sing Charlotte. A new singer is promised, Mlle. Vuillaume, who will make her début as the consumptive heroine of Verdi's "La Traviata." The week closes with a matinee performance of "Le Domino Noir" of Auber.

At the Opéra, performances of "Les Huguenots," "Lohengrin" and "Faust," which do not call for any special remarks, except the fact that Mme. Jane Noria sang Elsa in Wagner's work for the first time here. I was unable to be present, but the best papers comment favorably on the performance. In these columns, in a paragraph that I wrote on Madame Noria's début as Juliette, I expressed an opinion that her abilities would find more complete scope as Elsa than in Gounod's opera.

There is no lack of production on the part of the present French composers, judging by the following list.

How many of these works will live to pass into a second season after being produced is quite another thing. The first novelties at the Opéra Comique have just been announced. They are "La Reine Fiammella," Xavier Lérout, and Puccini's "La Tosca" in French. Besides these, however, the director has in reserve "Circé," by the brothers Hillemecher; "Le Maître" (Le Borne), "Les Pêcheurs de Saint Jean" (Widor), "Le Jongleur de Notre Dame" (Massenet). This last is the opera without any female roles, the only women's voices being two angels, soprano and contralto, who sing a very short hymn at the end of the opera, off the stage. The director of the Opéra Comique has also ready in case of emergency "L'Enfant Roi" (Bruneau), "L'Enfermé" (Lazzari), "Ping Sing" (this sounds like something from "The Mikado"), by Maréchal; "La Coupe Enchantée" (Pierné), "Leone" (S. Rousseau). There is also "Sour le Masque," by Madame Ferrari. Operatic composition is not a branch much affected by women, nor can it be said that they have achieved any great success hitherto. "La Montagne Noire," by the late Augusta Holmès, did not contain her best work.

M. Saint-Saëns, besides having busied himself with a comedy which he adapted from a novel, "Les Amours fragiles," by Cherbuliez, recently given at Béziers, has just finished a series of researches, communicated to the Académie des Beaux Arts, on the lyre and ancient zither. "What part did the left hand play in lyres constructed on the plan of the zither? Paintings show us the plectrum striking the strings at the base of the instrument, the left hand placed behind the strings, the fingers spread out fanwise. This arrangement has been explained by stating that the right hand by means of the plectrum performed the principal melody, and the left hand executed a counter melody. This hypothesis would be acceptable were it not that its evident modernity is entirely against it. During my last sojourn in Egypt a fortunate accident put me in the way of another explanation entirely different. In roaming about the Arab quarter of Ismaïlia, I was attracted by some incongruous musical sounds. I entered and found some strange and incomprehensible rites in progress. There I saw a musician holding an enormous lyre in the posture and manner so frequently reproduced in ancient drawings, that is, with the right hand holding the plectrum with which he struck the strings at their base, while the left hand was held about the middle of the instrument, the fingers spread out like the sticks of a fan. I was much puzzled, and could not understand how the

performer was able to execute by rubbing all the strings vigorously, a design of several notes, indefinitely repeated. I approached more closely, and then noticed what it was impossible to have foreseen. With the fingers of the left hand the player cleverly touched lightly those strings which were not wanted to sound, while the others, being left free, vibrated only, although all were struck by the plectrum. It is not unreasonable to suppose that the ancient Greeks knew and practiced this mode of execution."

Daubé, who at one time was one of the conductors at the Opéra Comique, and who is at present engaged in that capacity for the grand concerts at Vichy, recently had the happy idea of making a progra. exclusively of composers who had not gained a Prix de Rome. These are the names of those he selected: Félicien David, Vincent d'Indy, Widor, Saint-Saëns, Delibes, Lalo, Victorin Joncières, Em. Chabrier, Gabriel Fauré, Reyer!

Among the new streets in Paris named after musicians I noted Richard Wagner, Verdi, Litolff, Lamoureux and Bizet.

During the coming season of opera at La Gaite theatre will be revived Halevy's opera "La Juive," a work seldom performed in Paris, although still popular in the Provinces. Mme. Félicia Litvinne has been engaged to sing Rachel, and the tenor Duc the part of Eleazar. Mlle. Lina Pacary has been added to the same company, after having sung in "The Damnation of Faust" at the recent Berlioz centenary at Grenoble, also Maurice Renaud, the famous baritone.

DE VALMOUR.

## Successful Maigille Pupils.

**M**ME. HELENE MAIGILLE has returned to her studio residence at the Hotel Somerset in West Forty-seventh street, and on the very first day of her arrival in town had letters from some of her successful pupils. George E. Vail, one of the leading bassos of Haverley's Minstrels; Naomi Ledyard, a dramatic soprano, who created the role of the Cavalier in Mildenberg's "Wood Witch"; Sabery D'Orsell, soprano, formerly of the Bostonians and more recently prima donna of "Wang"; Miss Marie Thornton, soprano, one of the leading church singers of Brooklyn; Olive Celeste Moore, contralto, formerly of the Bostonians and now engaged for De Koven's "Red Feather," are some of the singers who received their training at the Maigille studio.

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## Ocean Grove Orchestra at Thousand Island Park.

THOUSAND ISLAND PARK, N. Y., September 7, 1903.

EARLY in the summer a wealthy and influential friend of Ocean Grove and its orchestra suggested to the director, Tali Esen Morgan, the idea of taking the entire orchestra to the Thousand Islands for a ten days' vacation at the close of the season, and supported his suggestion with an offer of a check for \$500.

Mr. Morgan at once went to work to carry through the project, and secured another \$500 from John E. Andrus, the treasurer of Ocean Grove. A benefit concert in the Auditorium brought up the fund to over \$2,000, and the vacation trip was an assured success.

The party, numbering sixty-five, left Asbury Park in two special coaches at 3:30 last Wednesday afternoon. All excepting a few of the entire orchestra were on board. The personnel of the orchestra is as follows:

Cecelia Bradford, Susan Cogswell, Harrieta B. Tidd, Edith Roberts, Emily B. Allen, Minnie Coxon, Kate Chase, Aline Blackman, Emma Anderson, Elizabeth Parker, Chas. F. Aue, David Gottenburg, William C. C. McDuff, Raymond Fitzgerald, Florence McMillan, Eu-

genia Munson, Celeste Riddle, Elizabeth Gee, Olivette Doane, Kathryn Gunn, Rita Barrows, Henry Knighton, Edna Condit, Marian Woodruff, Helen Loesch, Anthony Campelia, Edna Johnson, Ethel Luttrell, Carl F. Bond, Hans Kronold, Miss F. Fletcher, Olga Severina, Walter Heidweiler, Charlotte Bradford, Mamie Rathburn, David Talmage, Louis Wolf, J. T. Gracey, John K. Bradford, Hugh Bertram, M. DeChiara, Anna Park, Georgia Park, Harry Fleming, Leon Stretz, Ada Park, George Lucas, Fred. Charles Freemantel, Mme. Nana Driscoll, Helen Marie Burr, Alice Walter Bate, Cornelia Fitz Gerald, Maye Stata Peck, Edith Alexander, Louise Virginia Moore, Belle F. Greene, J. H. VanNardroff, James C. Bradford, Grace Underwood and Mayme Rash.

The orchestra was chaperoned by Mr. and Mrs. George M. Burnham, who have so charmingly looked after them all season. In addition to the orchestra, the following were in the party: The Rev. Benj. E. Dickhaut and wife, of New York; Dr. and Mrs. Bradner, of Bradley Beach; Mr. and Mrs. R. H. Carr, of Brooklyn; Mrs. Wilson and Mrs. Greene, of Ocean Grove; Edith Morgan, Ocean

Grove; W. H. Batt, Havana, Cuba; John Lloyd Thomas and wife, of New York; Oscar and Kays Morgan, Ocean Grove.

Arriving in Jersey City, the party took supper at the depot restaurant, and at 6:15 boarded two magnificent Pullman sleeping cars. A more jolly crowd of people was never gathered together. The train arrived at Clayton, on the St. Lawrence River, at 6:30 the next morning. Here the transfer was made to the steamer St. Lawrence, and the party was soon steaming toward Thousand Island Park, reaching there at 7:30.

A few minutes' walk and the Columbian Hotel was reached, where breakfast was waiting. The Columbian is one of the very finest hotels among the Thousand Islands, and in point of location, appointments and table service could hardly be excelled.

The carload of personal baggage and music and instruments reached the hotel before noon, and every one of the party was soon comfortably located in their respective rooms.

On Thursday evening the first concert was given in the

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parlor of the hotel, and the fame of the orchestra was at once established. The guests and visitors went into ecstasies over the work of the orchestra and every member became an object of interest and special attention.

Mr. Morgan had hired a yacht and ten rowboats for the use of the party and every day, from morning until night, they are kept busy. Owners of private yachts have poured in their invitations to the members of the orchestra to take special trips on the river, and usually the offers have been promptly accepted.

Saturday evening another concert was given at the hotel, and the spacious parlors, halls and corridors were crowded with enthusiastic listeners. Besides the orchestral selections, vocal numbers were given by Grace Underwood, Frederic Charles Freemantel, Alex. McGuirk, Charlotte Bradford and H. L. Holt.

It was a gigantic enterprise on the part of Mr. Morgan to raise \$2,500 to give his orchestra this vacation. But it was done, and the best proof is that the orchestra is here having the best time of its life.

Many had predicted that the orchestra benefit concert given on Tuesday evening, September 1, would be a failure on account of the severe three days' rain and wind that had driven from town tens of thousands, and great was the surprise of all to see over 4,000 people in the audience. It proved to be the most popular concert of the entire season.

The orchestra will be kept together this winter, and it is likely that Mr. Morgan will enlarge the organization by about thirty additional players. Rehearsals will be held once or twice a week in the Y. M. C. A. Hall, Fifty-seventh street and Eighth avenue, New York. It is also pretty well settled that the orchestra will make a tour of the larger cities next winter.

Two very popular features of the season at Ocean Grove have been the Royal Gypsy Chorus, which has been under the direction of Alex. McGuirk, and the Mikado Mandolin Club, directed by Miss Georgia Park. The personnel of the clubs was as follows:

Royal Gypsy Chorus.—Lucella C. Johnston, Kathryn E. Parker, Maybelle E. Warnock, Neva Mellon, Ethel Shappard, Josephine McKinney, Lillian Ackerman, Josephine M. Adams, Bessie Bernhard, Selma I. Bush, Bessie Carpenter, Beatrice Carpenter, Lydia D. Doebl, Bessie G. Fitzgerald, Ella Ferguson, Hattie Louise Ferguson, Marnie M. Haines, Elmore Hulling, E. Hagerman, Edna Hagerman, Eva Julia Hulse, Myra Lippincott, Ruth A. Kester, S. Grace Miller, Lydia M. Sharpe, Annie E. Slemmer, Emily Wedderspoon, Louise Williams, Mary E. Wright, Inez V. French, Fannie E. French, Lillian H. Douglass, Frances Corbin, Edith M. Jacobus, Marguerite M. Taylor, Irene Adams, May Jones, Mary A. Crosbie, A. M. Sanford, Olive Patterson, Bessie Hand, Ada Mae Harris, May Huxley, Cecelia V. Jeffrey, Grace Jeffrey, Kathryn M. Dutton, Edith McDowell, L. Rose Willatt, Margaret Widdemer, Edith Morgan, Ethel Morgan, Jennie Walker, L. Gertrude Wetherill, Mayzie Fietzer, Ella McFadden, Viola Hampton, Blanche Bennett Shreve, Mrs. R. H. Carr, Mrs. H. L. Holt, Henrietta Dorner, Marguerite Stout, Meta McClelland, Kathryn Milne, Marjorie Milne, Charlotte Bradford.

Mikado Mandolin Club.—Miss Georgie Park, Miss Ada Park, Miss Florence McMillan, Miss Augusta Gilhuly, Miss Mabel Doremus, Miss Mary Wright, Miss Ella Ferguson, Miss Hattie Ferguson, Miss Effie Hagerman, Miss May Huxley, Miss Genevieve Bodine, Miss Helen Loach, Miss May Adams, Miss Ida Drew, Miss Mary Bayles, Miss Margaret Widdimer, Miss Charlotte Bradford, Miss Harriett Crane, Miss Mary Crane, Miss Eugenia Munson, Miss Edith Christopher, Miss Vina Howland, Miss Ruth Hitt, Miss Mabel Post, Miss Katherine Dutton, Miss Elizabeth Chew, Miss Ida Bennett.

#### The Guilman Organ School.

**D**URING the absence of William C. Carl in the Klondike the arrangements for the reopening of the Guilman Organ School are progressing, and all will be in readiness on his return to New York the latter part of the month.

The advantages offered to students who are desirous of perfecting themselves in organ playing and in learning the Guilman method, the schedule of work, as mapped out for the ensuing year, is invaluable. Mr. Carl's aim as an educator is to give to each student the practical side of organ work, enabling one to thoroughly understand the requirements of the church service, accompanying, and in choir drilling. The choir rehearsals at the First Presbyterian Church, of which there are three each week, are open to the students, in addition to the instruction on this subject at the school. In the theory department the subject of boy choir training has been added to the regular course, and in addition to this Clement R. Gale will also teach extempore playing, as well as the subjects of harmony, counterpoint, &c.

The enrollment will without doubt be a large one when work resumes in October.

#### Miss Howard a Bisbee Pupil.

**M**ISS LETITIA HOWARD, another of Miss Genevieve Bisbee's professional pupils, is doing remarkable work for so young a woman. Even with her small hands her tone is that of a man's. Miss Howard has a class of pupils of her own, besides ably assisting Miss Bisbee with the technical work of many of her pupils. During the past season Miss Howard appeared at many musicals, among them were afternoons at the National Arts Club, the Woman's Philharmonic and at the Waldorf-Astoria, and a recital of her own at her teacher's studio, when Miss Howard played a most exacting program.

#### Blanche Marchesi to Sing at Prague.

**A**NGELO NEUMANN, the celebrated Wagnerian director of the Imperial Theatre, Prague, has just engaged Mme. Blanche Marchesi to sing at Prague, in the course of next winter, the roles of Brunnhilde in Wagner's "Tetralogy" and Isolde.

Mme. Blanche Marchesi has also been engaged for the Royal Opera, Covent Garden, London, to sing this fall Leonora ("Trovatore"), Isolde, Elizabeth, Elsa, &c.



## Greater New York

**F**RANKLIN W. HOOPER, the director of the Brooklyn Institute, passed his vacation at his summer home in New Hampshire. The musical prospectus of the Institute for the coming season will be ready by the beginning of next week.

The Baptist Temple Choir will soon resume rehearsals. Edward Morris Bowman, the musical director, expects to return to the city tomorrow.

Arthur Claassen, musical director of the New York Liederkreis and the Brooklyn Arion, is busy planning programs for the concerts of both societies.

Hugo Steinbruch has infused new life into the Brooklyn Saengerbund. He is one of the most popular musical conductors in the city.

#### Sousa at Work Again.

**S**OUSA'S famous band, which scored such successes while in Europe, is now engaged in a short fall tour which embraces the Fall Festival at Cincinnati, the Indiana State Fair at Indianapolis, the band's twenty-third semi-annual visit at Chicago, and the Pittsburg Exposition. The first New York concert by the renowned band will be given Sunday evening, October 4.

#### David Bispham's Engagements.

**D**AVID BISPHAM will open his season at the Maine festivals, which take place the first week in October. He will remain in this country the entire season, devoting himself principally to song recitals and concert work. It is possible that Mr. Bispham will give several readings of Byron's "Manfred," set to music by Schumann, with the assistance of a large orchestra, in several of the larger cities.

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St. James Building, Broadway and 26th St., New York.

TELEPHONES: 1767 and 1768 Madison Square.

Cable Address: "Pegujar," New York.

ESTABLISHED JANUARY, 1880.

No. 1224.

MARC A. BLUMENBERG - - - EDITOR-IN-CHIEF

NEW YORK, WEDNESDAY, SEPTEMBER 9, 1903.

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THE MUSICAL COURIER is one day late this week owing to the holiday.

EUGEN D'ALBERT'S new opera, "Tiefeland," will be produced during the coming season at the Neues Deutsches Theatre in Prague.

IN Belgrade the new King of Serbia recently prohibited a production of Meyerbeer's "Huguenots." No reasons for the interdiction were given.

THE Kaim Orchestra, of Munich, will celebrate, October 14, the tenth anniversary of its existence. A festival concert is being planned, at which the subscribers are to be invited guests.

EDOUARD COLONNE is announced as the conductor of the first New York Philharmonic concert, on November 13. The soloist will be either Adele Aus der Ohe or Jacques Thibaud.

ANTON DVORAK has entered his sixty-third year, for yesterday, September 8, was his birthday. Will the Bohemian composer, like some of his predecessors, surprise the world with a masterpiece in his old age? Sixty-two is not old as ages go in these days, so Dvorak has ample time to do some great things.

THE repertory at the Berlin Royal Opera for the week ending on August 31 was as follows: "Tannhäuser," "La Navarraise," "Aschenbrödel," "Don Juan," "Fidelio," "Der Evangelimann," "Cavalleria Rusticana," "Vergissmeinnicht," "Carmen" and "Das Goldene Kreuz." In some respects the good old Fatherland is leagues ahead of our own ambitious country.

NOW that the summer is over it is well to say a word for the excellent programs given at the festivals during June, July and August by American musical societies and also by the German musical clubs. All who labor for the true advancement of music in the United States must find encouragement in the compositions sung and played at a time of the year when thousands of musicians are out of harness and are apparently not concerned about the art at home.

AT the Prague National Theatre a cycle of Czech operas will be given in September, under conductorship of Karl Kovarovicz. The list of works to be produced reveals an unexpected richness of operatic material in the rather despised Czech language. No less than seven operas by Smetana figure in the cycle: "The Bartered Bride," "The Kiss," "Two Widows," "Dalibor," "The Brandenburgers in Bohemia," "The Secret" and "Libussa." Other works to be given are Dvorak's "Russalka," Fibich's "Fall of Ancona," two operas by Kovarovicz and one by Nedbal. Dvorak's oratorio, "Sainte Ludmilla," will wind up the cycle. The Czech chauvinists this time have so far relented from their usual exclusiveness as to permit the sale of librettos printed in the German language. This will enable the

German residents of Prague to know what they are listening to when they go to the opera.

THE posthumous works of Hugo Wolf will soon be published by Lauterbach & Kuhn, of Leipzig. The list comprises a symphonic poem, "Penthesilea"; the hymn "Christmas Eve," for chorus, soli and orchestra; a string quartet in D minor, bearing the motto "Thou Shalt Forego"; the first movement of an "Italian Serenade" for orchestra, a number of songs, three "Michel Angelo Gesangs," and the fragment of the opera "Manuel Venegas." Six sacred songs for mixed chorus from these posthumous works have already been published.

THE first novelty of this season at the Paris Opéra Comique will be Xavier Leroux's "La Reine Fiamette." Puccini's "Tosca" also is slated for early production. The "waiting list" at the Opéra Comique includes among other works Hillemacher's "Circe," Le Borne's "Le Maître," Widor's "Les Pêcheurs de Saint-Jean," Massenet's "Le Jongleur de Notre Dame," Garnier's "Myrtil," Bruneau's "L'Enfant Roi," Lazzari's "L'Enfermé," Maréchal's "Ping-Sing," Levadé's "Le Beau Nourredin," Silver's "Le Clos," Pierné's "La Coup Enchantée," Rousseau's "Léone," Madame Ferrari's "Sous le Masque" and Halphen's "Le Cor Fleuri."

IN England the day of the young composer seems to be dawning, and if in the future he should fail to bathe himself in the full sunlight of public glory he will have only himself, or rather his works, to blame. In unrhymed language this means that the English conductors and the English public have decided there exists a large class of more or less gifted persons vaguely known as "young composers," and it is now proposed to find out exactly how gifted are these persons by giving their works a public hearing.

It will be remembered that recently we published a list of unknown works by modern English composers, which Henry Wood had set down for production at his Queen's Hall Promenade Concerts. The first of these works, a symphony by Cyril Scott, was done by Mr. Wood a fortnight or so ago. This is what the critic of the Musical Standard says of Scott's opus 22:

It is stated that the composer's main intention has been to secure "continuous flow, without a cadence from beginning to end of a movement." There is much of Wagner in the music, too much, as I think. Yet not enough in one sense, for the composer has not seriously studied that master's power in the matter of contrast. That is just the sort of thing a young composer should study. Mr. Cox's music rambles on just like an extemporization. His love of harmonic chromaticisms, to say nothing of his aim of "continuous flow," leads him astray. It is really youthful to be so chromatic; I have known many young composers who begin in that way, and subsequently find that uncontrasted chromaticism is not synonymous with power. Then the composer bores us by constantly repeating certain harmonic transitions. Perhaps he wanted us clearly to understand that they may also be found in the scores of Wagner.

Now, all this is not meant in a discouraging sense. It is simply I cannot look upon this symphony as a work of art. An interesting experiment, if you will. That it shows much technical cleverness, both in orchestration and counterpoint, I freely admit. That much is promising; so are also the vigor and progressiveness of the music. I could not detect any personality; but it may be there. So much of it seemed to be like a sort of "Tristan," in which the colors had run into each other. The second movement, allegro con brio, is the most natural of the four and shows some talent.

Of course, a first symphony is seldom a success. A composer must feel his way, and, after all, there are few composers at the age of twenty-four (Mr. Cox was born in 1879) who have written a symphony of as much promise, independence, power and interest. Let Mr. Cox make

a further experiment in symphony—perhaps he has already done so—remembering that there is continuous “flow” in (say) a mature Beethoven achievement in that form. Personally I prefer that kind of flow. And I doubt whether you can get much strength without it. Mr. Wood appeared to do the fullest possible justice to the composer's frequently effective orchestration. He entered into the spirit of the thing as if it were his own composition.

(We presume that either the composer's real name is Cox and his pen name Scott, or that there has been an error in typesetting.)

Even had this First Symphony failed utterly, the mere hearing of it and the discussion by the public and the press would have been of the utmost advantage to Cyril Scott in particular and to the cause of “young” composers in general. It is a sign of progress and of musical enlightenment whenever a community wakes up to the fact that music by no means began with Bach and ended with Wagner. London has so awakened during the last half dozen years, and is gazing at some crucial contemporary musical questions with very clear eyes indeed. Anybody who nowadays pokes fun at the English capital had better brush the cobwebs from his own vision and take the cotton wool out of his ears. What with its wonderful summer season of concerts, its Covent Garden Opera (with stars from “the best opera in the world”), its Moody Manners scheme for the founding of a national opera, its Promenade Concerts with the fine Queen's Hall orchestra, its recent Richard Strauss festival (and another one in prospect), its Richter concerts, its Philharmonic series, its chamber music “Pops,” its Mann concerts, its prosperous, progressive music schools, and its large resident colony of distinguished singers, teachers, pianists and violinists, its Runciman, its Newman, its Blackburn, its Bennett—with all these London has fairly and squarely won the right to call itself, in a certain sense, the leading music centre of the world. The ancient quip about the English and their worship of Handel and Mendelssohn nowadays usually reacts on the head of the quipster.

London Truth mentions the young composer's new chance in this fashion:

“The young British composer, at any rate, is to have his innings. Ernest Palmer, a wealthy amateur of Reading, has recently placed in the hands of the Royal College of Music a sum of money to exploit the younger composers, while the Promenade Concerts are now backed by an equally wealthy and enthusiastic amateur, who has also determined to help the struggling musician to gain a hearing.”

Henry T. Finck, too, enters the discussion, and incidentally blows a few clever blasts for one of his favorite composers, Franz Liszt. Says Mr. Finck:

“It is worthy of note that most of the young English composers to be favored at the Promenade Concerts submitted symphonic poems for performance. The symphonic poem is one of the many epoch making creations of the gigantic genius of Liszt. But London persists in ignoring the immortal symphonic poems of Liszt while preparing for a second festival in honor of his follower, the far less original Richard Strauss. Strange that the greatest should always have to wait the longest! But the English musical journalists are gradually beginning to see. The latest ray of light comes from the Musical Times, which remarks in regard to Liszt, that ‘his influence upon the present generation will probably turn out to be greater than has hitherto been generally allowed.’ Precisely; that's what the Evening Post has been saying for more than twenty years. ‘Spät Kommt ihr, doch ihr Kommt!’ Richard Strauss himself would not for a moment deny the superior genius of his master. He worships Liszt, and two years ago produced all of his symphonic poems in Berlin in chronological order. When he appears with the Wetzler Orchestra next winter it is to be hoped that he will also delight New York amateurs with his famous interpretations of Liszt's masterpieces—say, ‘Tasso’ and ‘Mazeppa,’ and others, if possible.”

It might be well for the cause of American music if the public and the press of this country could be made to realize that something ought to be done for our native symphonic composers. But how arrest the attention of a public which prefers jingle to melody, and Wall Street to the concert room, and of

corrupt daily newspaper reporters who would rather make money than make musical history?

London is undeniably slow in some respects, but at least in certain others it is sincere, and dignified, and earnest, and honest.

ARTHUR SYMONS, the writer of exquisite English prose, whose sketch “Christian Trevalga” will be found in this issue of THE MUSICAL COURIER, has a marvelous facility for putting on paper subtle and abstruse impressions which many critics feel who listen to music, but few know how to define. Appended are some of Mr. Symons' thoughts and ideas (in the “Tattler”) after hearing a recital by De Pachmann, that eerie necromancer of the keyboard:

ARTHUR SYMONS, CRITIC.

Pachmann is less showy with his fingers than any other pianist; his hands are stealthy acrobats, going quietly about their difficult business. They talk with the piano, and the piano answers them. All that violence cannot do with the notes of the instrument, he does. His art begins where violence leaves off; that is why he can give you fortissimo without hurting the nerves of a single string; that is why he can play a run as if every note had its meaning. To the others a run is a flourish, a tassel hung on for display, a thing extra; when Pachmann plays a run you realize that it may have its own legitimate sparkle of gay life. With him every note lives, has its own body and its own soul, and that is why it is worth hearing him play even trivial music like Mendelssohn's “Spring Song” or meaningless music like Taubert's Waltz; he creates a beauty out of sound itself, and a beauty which is at the root of music. There are moments when a single chord seems to say in itself everything that music has to say. That is the moment in which everything but sound is annihilated, the moment of ecstasy, and it is of such moments that Pachmann is the poet.

There is no exquisite beauty, said Bacon, in a subtle definition, which has not some strangeness in its proportions. The playing of Pachmann escapes the insipidity of that beauty which is without strangeness; it has in it something fantastically inhuman, like fiery ice; and it is for this reason that it remains a thing uncapturable, a thing whose secret he himself could never reveal. It is like the secret of the rhythms of Verlaine, and no prosodist will ever tell us why a line like

Dans un palais, soie et or, dans Ecbatane,

can communicate a new shiver to the most languid or the most experienced nerves. Like the art of Verlaine, the art of Pachmann is one wholly of suggestion; his fingers state nothing—they evoke. I said like the art of Verlaine, because there is a singular likeness between the two methods. But is not all art a suggestion, an evocation, never a statement? Many of the greatest forces of the present day have set themselves to the task of building up a large, positive art in which everything shall be said with emphasis—the art of Zola, the art of Mr. Kipling in literature; the art of Mr. Sargent in painting; the art of Richard Strauss in music. In all these remarkable men there is some small, essential thing lacking; and it is in men like Verlaine, like Whistler, like Pachmann, that we find the small essential thing, and nothing else.

There are not many persons in the world who could write such a description of a mere piano recital, even though it be one by De Pachmann.

THERE is much foolish pother just now about a revision, and even a suppression, of some of our national songs. Several gentlemen have appeared who believe that they are able to write better words and music than are to be found in the patriotic songs of the United States. No doubt some of these familiar products might be improved, but we are unable to understand why any such improvement is necessary. A patriotic song is not sung because of its poetical or its musical beauty. A national anthem is merely a symbol, a medium for the expression of patriotic feeling. It is the power of suggestion, rather than the song, that affects the singer. The national anthem of Austria, the “Red Sarafan” chorale of Russia and the French “Marseillaise” are the most beautiful patriotic music ever written, but they arouse no deeper response in the breasts of the Austrians, the Russians and the French than is felt by our own

countrymen when they hear the ugly jingle “Marching Through Georgia,” the monochromatic hymn tune “America,” and the absurd intervals of “The Star Spangled Banner.”

Speaking editorially on this subject, the Brooklyn Eagle voices our opinion when it says:

We can adopt any sort of rule and regulation as to adopting or creating a national hymn, but unless it appeals to the people who are to sing it they simply won't. We are to have a new anthem, and it is to be tried under auspicious circumstances, with a chorus and other helps. But will it replace “The Star Spangled Banner,” “Hail Columbia,” “Yankee Doodle,” “Red, White and Blue,” and “America”? We trow not. If it is good enough it will be merely added to them, and we shall sing them all. And why this fervid appeal to be rid of “America”? True, the Germans sing it as “Heil Dir, Im Siegerkranz,” and the Britons burbles his “God Save the King,” with certain doggerel verses to the same air, but it is a good tune, there is no patent on it, it is too old to be claimed for any one people, and the words that were made for American use are stirring and patriotic. It is objected—though we believe wrongly—that Jews and Catholics do not like to sing the lines:

Land where our fathers died,  
Land of the Pilgrims' pride,

But it is history, not fiction, that is embalmed in that utterance. We see no possible reason why the son of Irish or Russian parents should refuse to sing this because it was a company of English who settled at Plymouth. That little town today is free for Jews, and communicants of the Roman church, and Parsees, and Confucians, and pagans, and agnostics, because the Pilgrims—a hard and narrow lot enough, at first—made it free from kingly interference and lighted the flame of liberty that afterward blazed into a destroying fire and swept from the continent all thrones and crowns. Whatever the new song may be, and we hope it is a good one, we shall continue on occasions of festival and solemnity to intone the good old “America,” with full hearts and pride in the fact that we are Americans who sing it.

This sort of talk has the right ring, and at the risk of being considered slightly jingoistic we would go even a trifle further and suggest that there is no need to tinker with the old tunes that have helped us to win every war in which we ever engaged. If certain persons are so very anxious to improve American music, it were well not to begin with our national airs. We would be glad to point out the proper areas for reform.

ERNEST NEWMAN not long ago made some interesting remarks on Richard Strauss and on “music of the future.” Among other things he advanced this:

Edmund Gurney once made a remark to this effect, that if a piece of poetry appeals to one generation after another it must be because it addresses itself to certain elements that are permanent in human nature, remain constant under all the minor changes in human psychology from century to century. The same explanation must hold good in music, and it looks as if the music that survives is of the kind that appeals to the more fundamental portions of our being—those we have in common with all other men, past and present, not those that are peculiar to an individual here and there. But for this very reason we ought to be quite indifferent as to whether the music we now admire is going to live or not after our death. The verdict of posterity ought not to disturb our thoughts. Some rare flower may bloom for a moment, and be too obviously a “sport” to be able to reproduce itself, but that does not make it any the less beautiful for me, here and now. And if nature puts forward for a few years a brain of an unusual type, and this brain produces music that paints convincingly for me certain soul states in which I am greatly interested, it really does not matter to me whether posterity may pass this music by with contempt, not finding these particular soul states of absorbing interest to it. We have lost the key to many chambers in the older music that must have been full of treasures to the men of its own time, but they would have been very foolish to have refused to enter these chambers because of a suspicion that we would not do so. For our own part, we can but nourish ourselves on what we feel is good and pleasant for us, without caring whether it may be equally good and pleasant for remote descendants whom we shall never see.

The gist of this argument was embodied in an editorial published by our paper at almost the same time that Mr. Newman's essay appeared in the Critical Review, Paris. We are proud to agree so completely with Mr. Newman, one of the five real music critics of the world.

# The Beginning of Bayreuth.

(Continued.)

(Letters from Richard Wagner to the  
Banker Feustel, in Free  
Translation.)

XXXIX.

BAYREUTH, December 16, 1874.

DEAR GOOD FRIEND—\* \* \* From Berlin I have just received 818 thaler for the "Flying Dutchman" performances. I shall keep this money for such expenses as the payment of Kietz, in Dresden (for the marble bust of myself), and for the Christmas and New Year's "calamities." \* \* \*

January will bring large returns, which I shall add to our running account. April should bring the really important results, for then will end the regular quarter, and at that time, too, there will be the promised funds from Schott. \* \* \*

Yours gratefully ever,

RICHARD WAGNER.

XL.

BAYREUTH, January 1, 1875.

Hearty greetings for the new year, my dear, devoted friend!

Perhaps I might see you today. \* \* \* We shall soon have to drink a friendly glass of beer together and hold another consultation. All good wishes from your utterly devoted

RICHARD WAGNER.

XLI.

Beautiful! I have just discovered in my portfolio the letter I wrote you this forenoon! Who shall say now that I am not a genius!!!

XLII.

VIENNA, February 27, 1875.

MY DEAREST FRIEND—\* \* \* I am sorry that it is still necessary for you to correspond "diligently" with Schott. It proves that you are meeting with difficulties in that quarter. \* \* \*

At first things went very wrong here, but now, thanks to my exertions, affairs are brightening up. I deplore the fact that our receipts here will not be as favorable as we wished. Circumstances are such that my friends dared not ask again the high prices of three years ago. Instead of 25 florins, they are now asking 20 florins, and everything else in proportion. The highest possible gross receipts could not be more than 12,000 florins. This, however, seems certain. Everywhere they wonder that now, when many theatres have been obliged to close because of a lack of attendance, the name R. W. should be able to work such wonders.

Budapest will be about the same as Vienna. \* \* \* I shall repeat the concert here, on March 14, and charge low prices, 5, 3 and 1 florins—for the general public, which is thirsting to come! We assume that with small expenses this second concert ought to result in an acceptable sum. \* \* \*

In the meantime I shall, within a few days, propose to the King a series of private performances of the works (for himself alone) at the Residenz Theater. Whether he accept or not I shall return by way of Munich, if for no other reason than to hear the vocal pair, Vogels. \* \* \*

Always your debtor,

RICHARD WAGNER.

XLIII.

VIENNA, March 13, 1875.

DEAREST FRIEND—\* \* \* I report the following results: Net receipts, 9,000 and some odd hundred florins; balance, 5,300 florins.

The second Vienna concert will realize something over 4,000 florins. It would have been possible to sell out a third concert at once. One would be possible, but not before April. Berlin has invited me again; conditions same as last time. About middle of April. \* \* \*

The King wrote to me. He wishes a private performance after Easter!

On Monday we will return to Bayreuth and once more take possession of Wahnfried for a short rest.

I am indeed overjoyed at the prospect of seeing you again.

Your

RICHARD WAGNER.

XLIV.

THIERGARTEN HOTEL,

BERLIN, April 16, 1875.

DEAREST FRIEND—\* \* \* My trip, begun eight days ago, has up to the present been only a chase after singers—a fortunate chase, I am glad to say. I made a very desirable acquaintance in the person of the Braunschweig Intendant, and I almost believe that this will lead to the patronage of the Duke. Here everything is said to be going well. I have decided to exploit every possible opening in Berlin, a proceeding which will cost me much money. \* \* \*

Always your thankful and sincere

RICHARD WAGNER.

XLV.

BAYREUTH, April 17, 1875.

DEAREST FRIEND—My compliment to you for the three essays, which serve again to emphasize my opinion (and my wish) that you ought to take a larger part in governmental politics. I should have liked even more, although the very briefness and precision of your arguments serve to throw light on rather intricate points.

Therefore I shall remain a Protectionist! This is settled! (My sympathy for Z. had almost drawn me into the other camp.)

I do not agree with your opinion of affairs in France. It seems to me that the Radicals there are now seeking only to suppress the Jesuits, and that the so called "blue" republic (the Bourgeois) stands an excellent chance of materializing. I believe, therefore, that the Jesuits—and Jews—are more to be feared than the Radicals, who are not in the least anxious for "revenge." Only a dynastic pretender would take up this idea, which (according to my opinion of the present French Republicans) could have no prospect of success.

It was interesting to hear that the Germans spend as much for tobacco and smoking as they do for their army! How curious!

Thanks again for forwarding, and thanks for what was forwarded.

Your ever grateful

RICHARD WAGNER.

XLVI.

BAYREUTH, May 2, 1875.

MY DEAREST FRIEND—You are right in your advice to me, not to waste our hard earned money on outward decoration, but to lay the utmost stress on the perfection of our artistic work.

Your hint (which was probably the result of a glance into our cash box) has determined me to limit the work around and about the theatre to what is only absolutely necessary. Before all things I should like to return to the city all the land lying between the terrace and the front entrance. \* \* \* I shall be satisfied with the plot

that now constitutes the plateau which surrounds our theatre. \* \* \*

The young building superintendent told me yesterday that about 5,000 florins had been spent for the ground work. \* \* \* There will be available at the present time 8,000 florins for this purpose. \* \* \*

I must proceed at once to arrange for the preparatory rehearsals this summer. Should the next Vienna concert come up to expectations, then I shall be able to count on 40,000 florins as the cash foundation for my rehearsals. It is most important to keep this fund intact for the purpose just outlined, and not to allow any interference on the part of my ambition to present to the city of Bayreuth a vast park where its citizens might promenade of a Sunday afternoon. \* \* \*

I shall not further agitate the question of proper inn accommodation, as the city has assured me, through its representatives, that this matter will be satisfactorily settled. On that understanding I brought my project to Bayreuth. I rely on the honor of my new fellow citizens, and will henceforth devote myself solely to the artistic details of our enterprise. In all probability I shall present my work to the German public in three successive performances. Whether or not a permanent institution results from all this will depend largely on the city of Bayreuth. \* \* \*

I hope to see you before my departure, which must take place tomorrow afternoon.

Your deeply grateful and sincere

RICHARD WAGNER.

XLVII.

HOTEL IMPERIALE,

VIENNA, November 4, 1875.

DEAR FRIEND—\* \* \* Tomorrow the rehearsals will continue. For today, the terse news that the palace in Bayreuth will be placed at the disposal of our royal visitors. Should the Emperor come, the King would offer him his own apartments. \* \* \*

Heartily yours,

RICHARD WAGNER.

XLVIII.

HOTEL IMPERIALE,

VIENNA, November 14, 1875.

DEAREST FRIEND—\* \* \* Our great scheme seems to be progressing uneventfully. Yesterday an Earl——ski inquired about Patrons' Certificates; he was referred to you. Heckel notified me of four others, &c., &c.

Here I have nothing but hard work and little joy. In the forenoon, exhausting rehearsals, at which I have to show them everything. Then a change of clothes, and rest in bed. In the afternoon, a short promenade. In the evening, theatre (very bad!) or tiresome conversation. The only consolation is the fact that progress is being made, and that I can hope to be home about the middle of December. \* \* \*

Always in grateful remembrance, your sincere

RICHARD WAGNER.

XLIX.

BAYREUTH, February 2, 1876.

O, MY DEAREST FRIEND!—\* \* \* In the interest of our scheme for Immortality we shall have to meet this week. \* \* \* My purely mortal affairs compel me to ask you whether my miserable balance will allow you to pay the en-

closed bill to Wilhelmj, of Wiesbaden. \* \* \*  
God bless you! He could do nothing better for me!  
Your sincere

RICHARD WAGNER,  
Theatre Director.

L.  
VERONA, September 18, 1876.

DEAREST FRIEND— \* \* \* I spent nearly all of yesterday in bed, and had an attack of high fever at night. I must seek to recover today, so that I be enabled to leave for Venice tomorrow (Hotel Europa). \* \* \* The "Lady of Risby" gave me much pleasure, and I beg you to send me the continuation. Of other newspapers I wish only those which you consider worth while, but I would be grateful for the regular forwarding of the two Leipzig musical papers. \* \* \* Does good Cousin Gross occasionally look after messieurs the dogs? \* \* \*

Soon I shall begin to busy myself with the affairs of next summer.

In affectionate friendship, your ever grateful  
RICHARD WAGNER.

LI.  
SORRENTO, October 6, 1876.

DEAREST FRIEND— \* \* \* Before today I've had no rest, but now I promise to do my duty, step by step. Here are my plans:

I do not consider it necessary to ask the patrons. It was quite a different matter when we had an enterprise that was regarded with doubt by all the world, and when we needed an advance of funds. \* \* \*

Beside the circular which I shall soon draft, I intend to ask only a few of the very highest patrons to place themselves personally at the head of a subscription list. I have my eye on Count Magnis (who has declared himself willing), but I shall first confer with Herr von Radowitz in order to get together a committee at once, if possible. \* \* \*

I shall leave it to my friends to advise me whether or not I should apply to the Emperor for compensation. It would seem as though a hint were advisable that my work be rewarded by a partial payment of the actual costs, rather than by the presentation of medals and decorations to the persons who participated. Surely it should not be expected that I bear the entire burden of expense? \* \* \*

This would open the way for a petition to the Reichsrath (cabinet) to the effect that the Bayreuth Festivals be henceforth supported by the Government. \* \* \*

The King wrote to me here in cordial terms. He advises me to be patient and persevering, and assures me of his help.

I hope that the end of this year will see clear sailing for everything. In January I shall begin to arrange for the repetition of the performances, a resolve that requires much courage, for (in the event of my finding sufficient support and recognition) I intend to be very earnest and strict about the corrections in the cast and in the performance. At present I lack both the courage for this and the mood. \* \* \*

I have been two days in Sorrento, my goal for the present. We like it here, and have compromised with a hotel, for every other form of living is wildly expensive.

Think of us with friendship. Our greetings to your dear family. Assure our friends of our faithfulness, and count always on the deep gratitude of  
Your sincere RICHARD WAGNER.

LII.

HOTEL AMERICA,  
ROME, November 23, 1876.

MOST VALUED FRIEND—Since my departure from Bayreuth I have heard nothing from you except the news that the deficit seems to be growing larger, and that I am expected to recommend ways and means whereby to remedy it. The best method seems to me to be the easiest, and I sent you (on the 8th or 10th of October) a circular to be submitted to the patrons who had already assisted. At the same time, however, I wrote fully to the King of Bavaria, outlining a plan whereby the state might assume control of the theatre (with all obligations), and put it into the hands of the Bayreuth municipality. I have received no answer to this, and assume that while the King is not wanting in willingness, the method I proposed is embarrassing.

\* \* \* Heckel says that my friends, rather than I, should ask assistance for the enterprise, and he has suggested this to the committee. \* \* \* I am of his opinion, and wrote him to that effect. In regard to his proposal that we give a fourth performance (with increased prices of admission), I fear that the payment of our debts could not be postponed for so long a time. \* \* \*

I feel firmly convinced that there exist persons who could and will procure the necessary sum for us, but I know of no one willing to put himself at the head of the movement. Perhaps the leaders of some of the older Wagner Vereine might be persuaded, especially as their voices would carry more weight now than they did formerly when the whole thing was regarded with skepticism. At any rate, I regret that my circular was not used; we would at least know now where we stand in this matter.

It seems to me, therefore, that (not through my fault) there has been a grievous delay. However, I still declare myself willing to follow out any plan that might be proposed. Under any circumstances, it seems to me now too late to think of repeating the festival performances next summer. Of course, in order once to reach my goal and to show the world what all this is about, I might throw myself into the whirl and dangers of the financial questions, but I have no desire to lay myself open to fresh misrepresentations on the part of the press, and to be accused of a desire to profit in an enterprise which I have never connected with monetary gain. All this I resolutely decline to face. \* \* \*

It is necessary for us now to be possessed of the means wherewith to provide for renewals and improvements, otherwise I should not be able again to ask certain artists for their assistance. There should be a guarantee for all possible deficits. \* \* \*

I see myself compelled to wait, therefore, until in some way the money be forthcoming to cover the deficit. Should conditions be no better by January 1, then we will have to drop the performances for this year. After that it would be necessary to see if the proper persons and places feel inclined to interest themselves and help the cause. \* \* \*

I shall not at this juncture dwell upon my own person and my state of health, but assure you that even in Italy, with its pleasant impressions, I am unable to shake off the nervous depression which has been brought about by past and present experiences of the most disagreeable nature. \* \* \*

I cannot regard the repetition of the festival as a duty, unless it be made a pleasant one for me, i. e., unless the admirers of my art prove that they feel

some esteem for me and for the cause. I cannot sacrifice my strength for any happy-go-lucky enterprise. \* \* \*

No one in Bayreuth is to blame for this state of affairs, as we have all worked together. Under the circumstances, therefore, it pains me to discuss the most sorrowful contingency of all. This would be the entire abandonment of the whole scheme, a course that would be necessary were the funds not to be raised in time, and no extension of credit to be secured. We would be driven to declare the venture bankrupt and to hand it over to the creditors. \* \* \*

The King of Bavaria would have to receive what belongs to him; everything else we might auction off for the benefit of the creditors. For my part, I see nothing else now to be done, for I am compelled to doubt the success of any possible personal efforts of my own, and certainly no one could expect me to give concerts, &c., in my present condition. \* \* \*

Do not regard all this, valued friend, as an outbreak of discouragement with which I might be seeking to disturb you; on the contrary, the suspense of the last few months has given me plenty of time in which to think about my true relations to my own time, and in which to come to a decision. I have shown what I am able to do, and feel that I have a right—nay, that I feel myself almost driven—to close my public career as an artist, and to devote myself henceforth to the welfare of my family, a duty that I have hitherto neglected. \* \* \*

With heartiest greetings to my friends and your family, I remain,  
Always your grateful  
RICHARD WAGNER.

LIII.

ROME, November 29, 1876.

MOST HONORED FRIEND—I regret that my communication was not sent to the patrons. \* \* \* I hope it will be forwarded at once in the form of a letter.

It is the only step by means of which I am able to present the exact state of affairs. \* \* \*

In my recent letter to you only the last passage seems to have made any impression. My suggestion about bankruptcy was inspired solely by the desire to pay our debts. It never occurred to me thus to deprive the Bayreuth masons and carpenters of their money. The word "bankrupt" was used with reference to myself only, for I am willing to acknowledge myself and my artistic enterprise insolvent. Certainly I would give up my possessions in Bayreuth, and my receipts, to help pay part of the debts. \* \* \*

With best wishes, Your grateful

RICHARD WAGNER.

P. S.—On Sunday I shall go to Florence, and will wire my address.

(To be continued.)

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THERE are in this world as many infallible vocal methods, as many infallible systems of diet and as many infallible preventives against taking cold, as there are singers.

Philip Hale has found out that this was so, too, in the past, and he fills four columns of the Boston Herald with convincing proof of his diligent research, and of the issue at stake. There is a world of suggestion in Mr. Hale's article and some of it will be herewith quoted for the benefit of the inquiring student and the self satisfied teacher.

We learn that the scientific Pliny mentioned plant after plant that is the singer's friend; and one plant not only "grandly serves the voice," but also "makes a man amiable toward ladies and provokes to sleep." Mr. Hale waives all doubt that Orpheus, "the moving singer who was torn in pieces by the palpitating women in the audience" \* \* \* used gargles and douches prepared by a learned leech."

Nero employed a picturesque vocal method which modern instructors have not yet thought to copy. But here is the suggestion: "Nor did Nero omit any of those expedients which artists in music adopt for the preservation and improvement of their voices. He would lie upon his back with a sheet of lead upon his breast, clear his stomach and bowels by vomits and clysters, and forbear the eating of fruits or food prejudicial to the voice."

It is interesting to learn that Josephine Mainvielle-Foder drank freely of milk, and that Cinti-Damoreau fortified herself during the acts of an opera with coffee, rum, malaga and pale ale. Madame Cinti's ways should bring joy to the hearts of those male singers who might have held doubts on this branch of vocal method.

Dorus-Gras, an abstemious person, lived chiefly on mutton and beans, a fact which causes Mr. Hale to remark slyly: "This reminds us that, according to Isidorus of Seville, the pagans called the singers of the early church 'fabaril,' or bean eaters. This may account for the interest of so many Bostonians in song."

Victorine Noeb (better known as Rosine Stolz) was passionately fond of macaroni, which "agreed with her so far as longevity is concerned, for she died July 30 last, in her eighty-ninth year."

Mr. Hale commits a cruel libel on New York when he says: "The diet and manners and the routine life of musicians are of more interest to many 'lovers of music' than vocal art, interpretation by violin or piano, symphony or opera itself. Tamagno

washing his socks aroused more attention in New York than Tamagno as the smotherer of Desdemona, and there are still persons who awake at night to wonder whether Paderewski wears a wig."

Cerone in his book set down the chief sins of singers as "intemperance and ingratitude." He advises sopranos and altos to put water into their wine, "for pure wine drugs the voice and robs it of acuity." In the spring of the year young tenors and basses were told to soften their wine a little, "for unmixed wine heats the stomach and makes the mouth dry and devoid of sonority." Cerone allowed the old singers to do as they pleased. This, too, should cause rejoicing somewhere.

Annibal Gantez's advice (in 1643) is not to be misunderstood: "Women, apples and nuts injure the voice."

"Almonds, filberts, walnuts dry the throat. \* \* \* Singers often fasted before performances, and at other times they ate chiefly of vegetables."

Lemaire and Lavoix say that anything may be eaten that is digested easily. "Never drink strong liquors; wine taken in small quantities, grog and some mild liquors may serve as an excellent tonic; tobacco should be rigorously proscribed if the singer wishes to preserve all the qualities of his voice; snuff irritates the mucous membrane; tobacco smoke attacks the coats of the back of the mouth and affects the pharynx to the injury of the voice."

Mario was an incessant smoker, and Santley enjoys the weed to this day. Rokitsky, the author of "Ueber Saenger und Singen," orders that a singer keep away from a smoke charged room, or "if the singer has not enough will power to resist his passionate craving for tobacco, let him give way to desire only in the open air." So great an authority, too, as Sir Morell Mackenzie said: "Let the singer who wishes to keep in the 'perfect way' refrain from inhaling the smoke, and let him take it as an axiom that the man in whom tobacco increases the flow of saliva to any marked degree is not intended by nature to smoke. Let him be strictly moderate in indulgence. The precise limits each man must settle for himself—and he will get all the good effect of the soothing plant without the bane which lurks in it when used to excess." To this Mr. Hale adds: "Politie Sir Morell! No wonder that he was knighted!"

Here are the rest of the counsels, maxims, mandates and warnings, condensed into one paragraph for the sake of brevity: Don't take nips of spirits. \* \* \* Port, claret or a light Italian wine are to be taken now and then with meals. \* \* \* Drink the wines of Southern France. \* \* \* Don't drink any beverage charged heavily with alcohol. \* \* \* Meat is more nutritious than vegetables. \* \* \* Dark meat is to be preferred to white. \* \* \* The voice is the hygrometer of sobriety. \* \* \* Alcohol is the sworn foe of the singer. \* \* \* Beer or wine in a small quantity is safer for a singer than nerve shattering coffee or tea. \* \* \* Nothing strains the voice so severely as alternate talking and singing. \* \* \* Do not wear a corset, as it diminishes the lung power. \* \* \* Wear a corset devised by Mrs. Dr. Gaches-Sarraute, of Paris. \* \* \* Do not sing at teas and receptions. \* \* \* Avoid parties and exacting friendships. \* \* \* Don't take

part in choral performances and "other massed exhibitions of the vocal art." \* \* \* Don't engage in sports. \* \* \* The bicycle should be shunned. \* \* \* Rowing and riding are injurious. \* \* \* Gymnastics and walking are beneficial. \* \* \* Do not sing in your bed chamber. \* \* \* Moderately damp air is excellent for the voice. \* \* \* A singer should not room on the ground floor or near a stream or pond. \* \* \* Winter's cold is beneficial. \* \* \* Singers should take daily baths (!) \* \* \* Massage is not necessary. \* \* \* Furs should be spurned. \* \* \* Perfumes hurt the voice. \* \* \* The singer should eat moderately. \* \* \* Do not eat nuts, smoked flesh and fish, sausages, sharply spiced things, and especially highly peppered; gulyaz, meats cooked with paprika, anchovy paste, herrings, Italian salad, mustard, horse radish and sauces prepared with these ingredients, onions, mixed pickles, vinegar and salads. \* \* \* The most injurious drinks are brandy, chartreuse, benedictine, tokay, malaga, wines of Greece and English ale. \* \* \* Pilsener beer is as harmful as dark or Bavarian beer. \* \* \* Hot alcoholic drinks (grog, toddy, punch, &c.) "irritate even a hardened throat to an extraordinary degree." \* \* \* Don't drink manufactured waters. \* \* \* Cigarettes are worse than cigars. \* \* \* Nuts and fruits are the natural food of man. \* \* \* Potatoes are the staff of life. \* \* \* Eat wheat bread. \* \* \* Eat white bread. \* \* \* Eat only herbs and drink water for breakfast. \* \* \* Breakfast on beefsteak, eggs, coffee, toast or buckwheat cakes with maple syrup. \* \* \*

After all this, there is only one thing left for a singer to do, and that is, not to do it.

Here is one of the most interesting musical photographs ever published. It was taken at Marquartstein, in Upper Bavaria, last month. The persons



in the picture (back row, from left to right) are: General and Mrs. De Ahna, parents of Mrs. Richard Strauss; Mrs. Richard Strauss and Hermann Hans Wetzler; (front row) Mrs. Wetzler, Franz



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Friday, 11, Marietta, Ohio. Evening...Auditorium Th'tre  
Saturday, 12, Athens, Ohio. Matinee...Opera House  
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Strauss and his father, Richard Strauss. The picture was taken at Strauss' summer home, where Mr. and Mrs. Wetzler have been spending several delightful weeks with the great composer. It should be more interesting than ever to hear Hermann Hans conduct the Strauss scores next winter.

"A scientist" has been experimenting with music on the animals in the Zoo at Glen Island. The learned man says that music puts some of them to sleep, and causes others (the monkeys) to chatter. These are manifestations in order to observe which one need not go to Glen Island. They can be noted at any concert hall during the winter in New York.



Have you heard this, dear reader? It is our janitor's version of "Hiawatha."

An editorial writer in the London Illustrated News is much impressed with the face of the young man of America. Says the I. N. writer: "The face of young Americans, as they appear in Charles Dana Gibson's drawings, grow more solid and serious every year." It might be well to point out here (as it has been pointed out many times elsewhere) that Mr. Gibson does not draw the American as he really looks and dresses, but that the American tries to look and dress as Mr. Gibson draws him. This master of straight lines is the best milliner, tailor, dressmaker, barber, friseur, and haberdasher in the world.

Prince Ludwig Ferdinand of Bavaria, who played first violin at the Munich Wagner performances,

said recently in an interview: "It is glorious to play orchestral music. Every orchestral player should be glad to assist at symphony concerts for purely the glory of the thing." Please paste this in the bulletin board of the Aschenbrödel Verein.



This variation of "Hiawatha" should be stopped by a combined popular appeal to the president of the A. D. T.

Gil Blas tells a pretty story in its description of the recent Berlioz festival at Grenoble. Berlioz and Patti met at Strakosch's in Paris and Patti asked the composer to write in her album. "My reward?" asked Berlioz. "A kiss—or—or the fine pâté de foie gras that I received today from Toulouse." Berlioz took the album and wrote: "Oportet pati." "And what is that?" asked the diva. "That is Latin, my dear child, and means 'Apportez le pâté'!" ("Bring me the pâté.") It is said that Patti and Berlioz avoided one another for the rest of that day.

A Mr. Brisbane, who writes all sorts of things for all sorts of people in the New York Evening Journal, recently regaled his constituents with this piece of information: "You hear a cat mournfully howling on the fence, the least musical of all created things. Part of the interior of that cat is necessary that the great violinist may produce his beautiful music." Mr. Brisbane then proceeds to draw beautiful deductions from the interior of that cat, and ends up with the reflection that "there is deep truth in the saying that Providence works in mysterious ways." It does, indeed, but it does not make violin strings from the interior of cats. Anybody at all

conversant with the subject could have informed Mr. Brisbane that "catgut" is made from the entrails of sheep!

One time, while in Chester, Handel applied to Mr. Baker, the organist, for choirmen from the cathedral who could sing at sight. Mr. Baker mentioned a printer named Janson, gifted with a good bass voice. A time was fixed for the private rehearsal at the "Golden Falcon" (where Handel lived), but on the trial of the chorus from "The Messiah" "And with His Stripes We Are Healed," Janson, after repeated attempts, failed so signally that Handel became furious at him, and screamed: "You scoundrel, did you not tell me you could sing at sight?" "Yes, sir," said the frightened printer; "so I can, but not at first sight."



This transposition of the ubiquitous tune will appeal particularly to musicians with a keen sense of rhythm.

"Ottokar Malek, the Bohemian pianist, is very fond of riding in an automobile." Ottokar in his autocar, eh? No charge for this to Malek's manager, Charles Resolute Baker, of Chicago.

Moriz Rosenthal writes from Vienna: "I have composed a set of ten variations on an original theme, for concert use. The theme begins with F sharp." It seems safe to surmise that the balance of the piece is not so simple as its beginning.

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## CHRISTIAN TREVALGA.

## A Character Sketch.

By ARTHUR SYMONS.

He had never known what it was to feel the earth solid under his feet. And now, while he waited for the doctor who was to decide whether he might still keep his place in the world, and make what he could of all that remained to him of his life, the past began to come back to him, blurred a little in his memory, and with whole spaces blotted out of it, but in a steady return upon himself, as the past, it is said, comes back to a drowning man at the instant before death. There was that next step to take, the step that frightened him; was it into another, more painful, kind of oblivion? He was still an artist, his fingers were still his own, but had the man all gone out of him, the power to live for himself, when his fingers were no longer on the keyboard? That was to be decided, and the past was trying to make its own comment on the situation.

Christian Trevalga was born in a little seacoast village in Cornwall, and the earliest thing he remembered was the sharp, creaking voice of the sea gulls, as they swept past him at the edge of the cliff, high up over the sea. He was conscious of it, because it hurt him, sooner than he was conscious of the many voices of the sea, which, all through his childhood, sang out of the midst of all his dreams. Pain always meant more to him than pleasure, though indeed he was not always sure if the things that hurt him were not the things he cared for most.

He was thirty-six now, and he had never gone back to the village since he left it, at the age of sixteen, to come to London and try to win a scholarship at the college. His father was a gentleman, who had come down in the world; drink, gambling and a low kind of debauchery had brought him down, and when he came back from Spain in a certain year, sobered, something of a wreck, and married to a slow witted Spanish woman whom he had found no one knew where, he had only an old fashioned, untidy, but large and rambling, house on a cliff to live in, on the outskirts of a village, most of which had once belonged to him. Debts and mortgages left just enough to live on uncomfortably; he was not exacting now, and the place was good for an idle, helpless man tired of what he called living, who had taken a late fancy to the open air, and, as soon as the child was old enough, to the companionship of his child. His wife sat indoors all day, crouching over the fire, except when the summer heat was extreme, and then she lay on the grass, under an umbrella. When they sat at table her fingers were always crumbling the bread into tiny crumbs, and often, at tea time especially, she would take a large slice of bread and mold it into little figures, little nude figures exquisitely proportioned, with all the modeling of the limbs and shoulder blades. Sometimes she would do more than a single figure; a little well, for instance, and a woman kneeling at the brink and leaning over it, with her arms outstretched. She loved the little figures, and talked about them very seriously, criticising their defects, not content with the lines that she had got, seeing them with subtler curves than any she had been able to get. She would like to have kept some of them, but, though she soaked them in milk, they would always crumble away as soon as the bread dried. Christian stared at her when her fingers were busy; he was puzzled, not exactly happy; he generally ran away and left her for his father, who was not so queer, half absorbed and busy about nothing.

His father had a great fondness for music, but he could not play any instrument, only whistle. He whistled elaborate tunes, with really a kind of skill. There was a good old Broadwood piano in the house, and, from as long ago as he could remember, Christian had been put on the music stool, and told to play there what his father whistled. The first time he was put there he picked out every note correctly, with one finger. The father caught him up in

his exuberant way: "You will be a great musician, my boy!" he said. The mother nodded over the fire, and looked down at her tiny fingers which could pick out form as the child, it seemed, could pick out sound.

Christian lived at the piano, playing all the music that he could find in the house, and making up a strange, formless music of his own when there was nothing else to play. His ear, from the first, was faultless; if a poker fell in the fireplace he could tell you the pitch of the note which it sounded. He was always listening, and sounds, with him, often became visible, or at least reflected themselves upon his brain in contours and patterns. The wind at night when it flapped at the windows with the sound of a sail flapping seemed to surround the house with realizable forms of sound. The music which he played on the piano made lines whenever he thought of it; never pictures. His mother, who did not seem to know or care anything about music, sometimes described a little scene which the music he had been playing called up to her, but he could never see things in that way. When he played the first ballade of Chopin, for instance, she saw two lovers, sheltering under trees in a wood, out of the rain which was falling around them, and she followed their emotions as the music interpreted them to her. But he did not understand music like that; what was mathematical in it he saw as a pattern, but the emotion came to him in an almost equally abstract way, as musical emotion, beginning and ending in the music itself, and not needing to have any of one's own feelings put into it. It was the music itself that cried and wept, and tore one; the passions of abstract sound.

For, he knew from the beginning, the soul of music is something more than the soul of humanity expressing itself in melody, and the life of music something more than an audible dramatization of human life. Beethoven, let us say, is angry with the world; Schumann dreams about the roots of a flower; and they sit down to make music under that impulse. Well, the anger will be there, and the flower coming up out of the earth, but the music itself will have forgotten both the dream and the feeling the moment it begins to speak articulately in sound. It will have its own message, as well as its own language, and you will not be able to write down that message in words any more than your words can be translated into that language.

And so Christian, with his divination of what music really means, was never able to attach any expressible meaning to the pieces he played, and became tongue tied if anyone asked him questions about them. The emotion of the music, the idea, the feeling there, that was what moved him; and his own personal feelings, apart from some form of music which might translate them into a region where he could recognize them with interest, came to mean less and less to him, until he seemed hardly to have any personal feelings at all. It was natural to him to be kind, people liked him and often imagined that he responded to their liking; but at many periods of his life accused him of gross unkindness, or even treachery, and he had not been conscious of the affection or of its betrayal.

And outward things, too, as well as people, meant very little to him, and meant less and less as time went on. What he saw when he went for long walks with his father had vanished from his memory before he had returned to the house; it was as if he had been walking through underground passages, with only a little faint light on the

roadway in front of his feet. He knew all the sea cries, but never seemed to notice the movement, the color of the sea; the sunsets over the sea left him indifferent; he looked with the others, but said nothing, and seemed to see nothing.

When he had decided that he was going to be a great pianist, which was when he was about ten, he had settled down to the hard work which that meant with an enthusiasm so profound and tenacious that it looked like stolidity. They gave him a room at the top of the house, where he could practice without disturbing anybody, and he shut himself in there until he was dragged out unwillingly to his meals, grudging the time that he had to sit quiet at the table. "What are you always thinking about?" they would ask him, as he frowned silently over his food; but he was thinking about nothing, he wanted to get back to the bar in the middle of which he had been interrupted. The cadence seemed to hang in space, swinging like a spider, and unable to catch the cornice on the other wall.

He was sixteen when he went up to London for the first time, and it had been arranged that he should take lodgings in Bloomsbury, and try to hear some of the great pianists, and, if possible, get some help privately, before he tried for the scholarship. He got a bedroom at the top of a house in Coptic street, and hired a piano, which took up most of the space left over by the bed; and he began to go to the shilling seats at concerts, especially when there was any piano music to be heard. Just then several of the most famous pianists were in London; he went to hear them, at first with a horrible apprehension and then more boldly, as he saw what could be learnt from them, and yet seemed to fancy that they, too, might have found something to learn from him. He heard their thunders and laughed; that was not his idea of the instrument, a thing, in their hands, that could overtop an orchestra playing fortissimo. He saw these athletes fight with the poor instrument as if they fought with a dangerous wild beast. Some used it as an anvil to hammer sparks out of; the chords rang and rebounded as if iron had struck iron; it was the new art of attack, and piano makers were strengthening their defenses daily. Some displayed an incredible agility, and invented all sorts of ugly difficulties, in order to overcome them; they reminded him of the dancing girls he had read of, who used, at Roman feasts, to leap head foremost into the midst of a circle of sword blades, and dance there on their hands and leap out again. He knew that he could not do any of these things, as he heard them done; but was that really the way to treat music, or the way to treat the piano?

Christian Trevalga remembered all this as he sat waiting for the doctor in his rooms in Piccadilly; and it came to him like the first act of a play which he was still watching, without knowing how the curtain was to come down. That year in London the loneliness, poverty, labor of it; the great day of the competition, when he played behind the curtain, and Rubinstein, sitting among the professors, silenced every hesitation with his strong approval; the three years of hard daily work, the painful perfecting of everything that he had sketched out for himself; life, as he had lived it, a queer, silent, sullen, not unattractive boy, among the students in whom he took so little interest; all this passed before him in a single flash of memory. He had gone abroad, at the expense of the college; had travelled in Germany and Austria; had extorted the admiration

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of Brahms, who had said: "I hate what you play, and I hate how you play it, but you play the piano!"

Tschaikowsky was in Vienna; he had taken a warm personal liking to the unresponsive young Englishman, who seemed to be always frowning, and looking at you distrustfully from under his dark, overhanging eyebrows. It was not to the musician that he was unresponsive, as he was to the musician in Brahms, the German doctor of music in spectacles that peered out of those learned, intellectual scores. He felt Tschaikowsky with his nerves, all that suffering music without silences, never still and happy, like most other music, at all events, sometimes. But the man, when he walked arm in arm with him, seemed excessive, a kind of uneasy responsibility.

Then he had come back to London, lived and worked there, given concerts, made his fame in the world, seen himself triumph, watching his own career with an absolute certainty of being able to do what he wanted. And all the time he had been, as he was that day at the college when he won the scholarship, playing behind a curtain. He knew that at the other side of the curtain was the world, with many things to do besides listening to him, though he could arrest it when he liked, and make it listen; then it went on its way again, and the other things continued to occupy it. Well, for him, where were those other things? They hardly existed. The great men who had given him their friendship, all the people who came to him because they admired him, those who came to him because his playing seemed to speak to them from somewhere inside their own hearts, in the little voices of their blood, the women who, as it seemed, loved him: why was it that he could not be as they were, respond to them in their own language, which was that of humanity itself, admire, like, love them back?

He had tried to find himself, to become real, by falling in love. Women had not found it difficult to fall in love with him; his reticence, his enigmatical reluctance to speak out, the sympathetic sullenness of his face, a certain painful sensibility which shot like distressed nerves across his cheek and forehead and tugged at the restless corners of his eyelids, seemed to attract them as to something which they could perhaps find out, and then soothe and put to rest. He had no morals, and was too indifferent to refuse much that was offered to him. When it was a simple adventure of the flesh he accepted it simply, and, without knowing it, won the reputation of being both sensual and hardhearted, a sort of coldly passionate creature, that promised everything in the sincerity of one moment and broke every promise in the sincerity of the next. He did not go out of his way to find a woman who did not seem to suggest herself to him; and when he mistook what was perhaps real love for something else, all he wanted, he was genuinely sorry, and, at least once, almost fancied that he was going to answer in key at last.

He had met Rana Vaughan at the college, where she was trying, impossibly, to learn the piano. She had the artist's soul, and long, white fingers, which seemed eager to touch the ivory and ebony of the instrument; only, the

soul and the fingers never could agree among themselves, there was some stoppage of the electric current between them. The piano never responded to her, but she knew, better than all the professors, how it should respond; and Trevalga's playing was the only playing she had ever liked. She adored him because he could do what she wanted, above all things, to do; and it was with almost a vicarious ecstasy that she listened to him. She admired, pitied, wanted to help him; exulted in him, became his comrade, perhaps (he wondered?) loved him, or would have loved him if he would have let her. He, who could talk to no one else, could talk to her; and she brought him a warmth and reality of life which he had never known. In her, for a time he seemed to touch real things; and, for a time, the experience quickened him.

She cared intensely for the one thing he cared for, and not less intensely (and here was the wonder to him) for all the other things that existed outside his interests. For her, life was everything, and everything was a part of life. She would have given everything she had to become a great player; but, if you found your way down to the root of things, her feeling for music was neither more nor less than her feeling for every other form of art, and her feeling for art, which was unerring, was the same thing as her feeling for skating or dancing. She got as much pleasure from bending a supple binding in her hand as from reading the poems inside it. She made no selections in life, beyond picking out all the beautiful and pleasant things, whatever they might be. Trevalga studied her with amazement; he felt withered, shriveled up, in body and soul, beside her magnificent acceptance of the world; she vitalized him, drew him away from himself; and he feared her. He feared women.

To live with a woman, thought Christian, in the same house, the same room with her, is as if the keeper were condemned to live by day and sleep by night in the wild beast's cage. It is to be on one's guard at every minute, to apprehend always the claws behind the caressing softness of their padded coverings, to be continually ready to amuse one's dangerous slave, with one's life for the forfeit. The strain of it, the trial to the nerves, the temper! it was not to be thought of calmly. He looked around him, and saw all the other keepers of these ferocious, uncertain creatures, wearing out their lives in the exciting companionship; and a dread of women took the place of his luxurious indifference, as he imagined himself actually playing the part, too.

It would be, he saw, a conflict of egoisms, and he could not afford to risk his own. Woman, as he saw her, is the beast of prey; rapacious of affection, time, money, all the flesh and all the soul, one's nerves, one's attention, pleasure, duty, art itself! She is the rival of the idea, and she never pardons. She requires the sacrifice of the whole man; nothing less will satisfy her, and to love a woman is, for an artist, to change one's religion.

Christian had tried honestly to explain himself to Rana, but the girl would not understand him. She cared for his art as much as he did; she would never come between

him and his art; she would hate him if he preferred her to his art. She said all that sincerely, but he shook his head obstinately, a little sadly, knowing that for him possible things were impossible. The mere presence of anyone he cared for, all the more if he cared for her a great deal, disturbed him, upset his life. And he must keep his life intact while he might.

After all, he considered, what was he? Caged already for another kind of slavery, the prisoner of his own fingers, as they worked, independently of himself, mechanically doing their so many miles of promenade a day over the piano. He was such another as the equilibrist whirling around his fixed bar, or swinging from trapeze to trapeze in the air; a specialist in a particular kind of muscular movement, which in him communicated itself to the mechanism of an instrument of sound. Forever on the trapeze of sound, his life, the life of his reputation, risked whenever he went through his performance before the public; yes, he was only a kind of acrobat, doing tricks with his fingers.

As he looked fairly at all his imprisonments, dreading the worst, the no longer solitary imprisonment, he realized that he had no outlook, that he would never be able to look through the bars. "I have only felt," he said to himself, "I have never thought, and I have felt only one thing very acutely, music." He was almost frightened as he saw, in a flash, within what narrow limits this one interest, this exercise of one instinct, caged him. Other men were curious about many things; the world existed for them, not only as substance, but as matter for thought; there were all the destinies of nations and of mankind to think about, and he had never thought about them. He wondered what people meant when they spoke about general interests. Were they a kind of safety valve for the lack of which he was bound, sooner or later, to come to grief?

Occupied more and more nervously with himself, shutting himself up for days and nights, almost without food, in an agony of attack on some difficulty hardly tangible enough to be put into words, he let Rana Vaughan drift away from him, with an unavowed sense of failure of having lost something which he could not bring himself to take, and which might yet have saved him. She parted from him at the last, angrily, her pity worn out, her admiration stained with contempt. He remembered the look of her face, flushed, indignant as, withdrawn not wholly into herself, she said good bye for the last time. With her went his last hold on the world.

Gradually sound began to take hold of him, like a slave who has overcome his master. The sensation of sound presented itself to him continually, not in the form of memory, nor as the suggestion of a composition, but in a disquieting way, like some invisible companion, always at one's side, whispering into one's ears. He was not always able to distinguish between what he actually heard, a noise in the street, for instance, which came to him for the most part with the suggestion of a cadence, which his ear completed as if it had been the first note of a well known tune, and what he seemed to hear, through noise or silence, in

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some region outside reality. "So long as I can distinguish," he said to himself, "between the one and the other, I am safe; the danger will be when they become indistinguishable."

He had realized a certain danger always. He felt that he was a piece of mechanism which was not absolutely to be trusted. There had been something wrong from the beginning; the works did not wear evenly; one part or another was bound to use itself up before its time, and then, well, not even a shock would be needed to set everything out of order—it was only a question of time.

He began to watch himself more closely, to watch for the enemy, and now a kind of expectant uneasiness came of itself to suggest otherwise imperceptible pains and troubles of sound. He was always listening, with a frequent precipitation of pulses, to nothing, to something about to come, to the fancy of music. The days dragged, and yet some feverish idea seemed always to be hurrying him along; he was restless whenever his fingers were not on the keys of the piano.

One day at a concert while he was playing one of Chopin's studies, something in the curve of the music, which he had always seen as a wavy line, going on indefinitely in space, spreading itself out elastically, but without ever forming a pattern, seemed to become almost externally visible, just above the level of the strings on the open top of the piano. It was like gray smoke, forming and unforming as if it boiled up softly out of the pit where the wires were coiled up. It was so distinct that he shut his eyes for a moment to see if it would be there when he opened them again. It was still there, getting darker in color, and more distinct. He looked out of the corner of his eyes to see if the people sitting near him had noticed anything, but the people sitting near him had their eyes fixed on his fingers, from which he seemed, as usual, to be quite detached; they evidently saw nothing. He smiled to himself half apologetically; the piece had come to an end and he was bowing to the applause; he walked boldly off the platform.

When he came back to play again, he looked nervously at the top of the piano, but there was nothing to be seen. He sat down and bent over the keyboard, and his hands began to run to and fro softly. When he looked up he saw what he was playing as clearly as he could have seen the notes if they had been there; but the wavy line was upright now and drifted upward swiftly, vanishing at a certain point. It swayed to and fro like a snake beating time to the music of a snake charmer; and he looked at it as if it understood him, and nodded his head to it to show that he understood. By this time it seemed to him quite natural, and he forgot that there had ever been a time when he had not seen the music like that.

On his way home after the concert it occurred to him that something unusual had happened, but he could not remember what it was. He dined by himself, and after dinner went out into the streets and walked in the midst of people, as he liked to do, that he might take hold of something real. But he could not concentrate his mind, he seemed somehow to be slipping away from himself, dissolving into an uneasy vacancy. The people did not seem very real that night—he stopped for a long time at the corner of the pavement, near Piccadilly Circus, and tried to see what was going on around him. It was quite useless. The confusing lights, the crush and hurry of figures wrapped in dark clothes, the noise of the horses' hoofs striking the stones, the shouts of omnibus conductors and newsboys, all the surge and struggle of horrible exterior forces, seeming to be tightened up into an inextricable disorder, but pushing out with a hundred arms this way and that, making some sort of headway against the opposition of things, brought over him a complete bewilderment. "I can see no reason," he said

to himself, "why I am here rather than there, why these atoms which know one another so little, or have lost some recognition of themselves, should coalesce in this particular body, standing still where all is in movement."

He looked at the horses pulled back roughly at a cross current and tossing back their heads as the hind legs grew convulsively rigid, and he felt sorry for them, and wondered why the driver was driving them and why they were not driving the driver. Someone ran violently against him and apologized. The shock did nothing to wake him up; he noticed it, waited for the effect, and was surprised that no effect came. Decidedly, he said to himself, I am losing my sense of material things, for, slight as it always has been, I have always resented being pushed into the mud.

He went home and opened the piano; but he was afraid of it, and shut it up, and went to bed. He slept well, but he dreamed that he was on the island of Portland, among the convicts; there was a woman with him who seemed to be Rana, and they had tea at a farm, high up, among trees; and then he went away and forgot her, and found himself in a lonely place where there were a number of cucumber frames on the ground, and several convicts were laid out asleep in each (half naked, and packed together head to heel. Then he remembered the woman and went back to the farm where he had left her; but she was no longer there, she had gone to look for him, and he thought she must have lost her way among the convicts. He was greatly distressed, but he found he was walking with her along Piccadilly, and she told him that she had been waiting for him a long time in a 'bus which had stopped at the corner of the Circus.

When he awoke in the morning he was relieved to find that his brain seemed to have become quite clear, surprisingly clear, as if the fog that had been gathering about him had lifted; and he sat at the piano playing for many hours, and when he had finished playing he heard still more ravishing sounds in the air, a music which was like what Chopin might have written in paradise. Tears of delight came into his eyes; he sat listening in an ecstasy. Now everything had come right; all the trouble and confusion had gone out of the sounds; they no longer teased him with their muttering, coming and going elusively; they were all about him, they flooded the air, they were like pure joy, speaking at last its own language.

And for days after that he went about with a strange, secret smile on his face, more than reconciled to his new companion, enamored of him; and at last he could keep the secret no longer, but had to tell everyone he met of this miracle that now went with him wherever he went. When he stopped listening, and played the music that he had known before this new music spoke to him, he seemed to play better than he had ever played before. Only, when he had stopped playing, he sank back sleepily into his ecstatic oblivion, not distinguishing between those he talked with in his dream (the Chopin out of paradise) and the few remaining friends, who now came about him pitiably, and tried to do what they could for him. Their coming awakened him a little; he awoke enough to realize

that they thought him mad; and it was with a very lucid fear that he waited now for the doctor, who was to decide finally whether he might still keep his place in the world.

Five years later, when Christian Trevalga died in the asylum at —, some loose scraps of paper were found, on which he had jotted down a few disconnected thoughts about music. They are, perhaps, worth giving, for they are more explicit than he ever cared, or was able, to be when he was quite sane; and, fragmentary as they are, may help to complete one's picture of the man.

It has been revealed to me that there is but one art, but many languages through which men speak it. When the angels talk among themselves, their speech is art; for they do not talk as men do, to discuss matters, or to relate facts, but to express either love or wisdom. It is partly the beauty of their voices which causes whatever they say to assume a form of beauty. Music comes nearer than any other of the human languages to the sound of these angelic voices. But painting is also a language, and sculpture, and poetry; only these have more of the atmosphere of the earth about them, and are not so clear. I have heard pictures which spoke to me melodiously, and I have listened to the faultless rhythm of statues; but it was as an Englishman who knows French and Italian quite well follows a conversation in those languages. He has to substitute one sound for another in his mind.

When I am playing the piano I am always afraid of hurting a sound. I believe that sounds are living beings, flying about us like notes in the air, and that they suffer if we clutch them roughly. Have you ever tried to catch a butterfly without brushing the dust off its wings? Every time I press a note I feel as if I were doing that, and it an agony to me. I am certain that I have hurt fewer sounds than any other pianist.

Chopin's music screams under its breath, like a patient they are operating upon in the hospital. There are flowers on the pillow, great sickly pungent flowers, and he draws in their perfume with the same breath that is jarred down below by the scraping sound of the little saw.

Chopin always treats the piano like a gentleman. He never gives it a note that it cannot sing, he is always scrupulous toward its whims, he indulges it like a spoiled child. Schumann comes back cloudily out of a dream, and sets down the notes as he heard them, upon paper; then he leaves the piano to make the best of it.

Most modern music is a beggar for pity. The musician tries to show us how he has suffered, and how hopeless he is. He sets his toothache and his heartache to music, putting those sufferings into the music, without remembering that sounds have their own agonies, which alone they can express in a perfect manner. He forgets also that joy is the natural speech of music, and that when he comes to sound for the expression of his joy he is asking it to sing out of its own heart.

I remember I once heard a Siamese band playing on board of the yacht of the King of Siam. It played its own music, of which I could make nothing; and also passages from our operas. How can the same ears hear in two different ways? And how far behind these Eastern musicians are we, who cannot even understand their music when it is played to us! Some day some one will dig down the roots, and turn up music as it is before it is tamed to the scale.

It is strange, I never used to think about music; I accepted it by an act of faith; I was too near it to look all round it. But lately, I do not know why, I have been forced to think out many things which I used to know without thinking. It all comes to the same thing in the end: one form or another of knowledge; and does it matter if I can explain it to you or not?

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CINCINNATI, Ohio, September 5, 1903.

**M**R. AND MRS. ADOLF HAHN, both violinists of exceptional merit, have returned from a several weeks' vacation pleasantly spent at Georgian Bay. Mr. Hahn is distinctly coming to the front as an orchestra director, and his virgin public efforts in that direction last season rather surprised many of the older musicians. He will have this year, besides the duties of teaching, a string quartette which will fill engagements in this city and throughout other States. Mr. Hahn will be the first violin. He will also organize an orchestra class, which will be heard in several concerts. Mr. Hahn will devote much of his time and youthful energy and talent to the perfecting of the Hahn Festival Orchestra, which he will take out on a tour in October and April next. Mr. Hahn is a thorough musician, whose earnest endeavor is to reach the top.

The Ohio Conservatory of Music will open its academic year on September 7, giving a reception and program on the afternoon of the 10th to introduce the new members of the faculty.

Frederick C. Mayer is fast gaining reputation as a song writer. Four of his songs were recently sung at Lake Chautauqua by Dr. Carl Dufft. He is a Cincinnati product, and promises to take his place with the song writers of the day.

A good one is told on Theodor Bohlmann, the Conservatory of Music pianist, who has been spending his vacation in Europe. While he was in London he concluded to take his wife to the Royal Theatre, and for that purpose purchased two box seats. It was an exceedingly hot summer's day, the temperature ranging in the nineties, and Mr. Bohlmann concluded to attire himself as airily as possible. So he put on his latest bob-tail serge suit over a huge shirt waist, topped off with a Panama hat. When he arrived with his partner at the theatre he noticed several soldiers parading in front of the theatre in full uniform, with an officer in charge. Mr. Bohlmann presented his tickets at the door, but was immediately halted by the stalwart English officer, who in a stentorian voice accosted him: "You cannot enter here without a full dress suit. This is de rigueur!" Mr. Bohlmann expostulated, but all in vain. Finally he sought the intervention of some friends who were fortunately close by. They came to his rescue and persuaded the officer to let him pass. But the latter did not extend this permission without the following severe injunction: "I will let you go in this time, but it is on the express condition that you take a remote seat in the box, and that during the intermission you do not roam." Those who know Mr. Bohlmann's avoirdupois, which is close to the 300 mark, will rather be amused at the suggestion that he should ever develop any disposition to roam.

Among the local musicians who have returned from their vacations are Armin W. Doerner and Henry C. Lerch.

Both are aglow with good health and expect to fill in a hard year's work. Mr. Lerch was at Atlantic City and the Eastern watering places.

All the local music schools, including the College of Music, Conservatory of Music, Ohio Conservatory of Music and Metropolitan College of Music, will open their academic year for the season next week. The enrollment of students in the aggregate is very large.

J. A. HOMAN.

## DORA FILLIPÉ.

**I**N the cast of "A Princess of Kensington," the new comic opera, which is enjoying a successful run at the Broadway Theatre, is a singer whose exceptionally good work has caused her to be singled out for the warmest commendation, and nightly she is the recipient of unusual marks of popular esteem. Rarely has so young a prima donna achieved so quick and brilliant a success before a metropolitan audience as this singer has won.

Dora Fillipé is a singer by the grace of God. Nature and art have combined to make her a lyric artist of an uncommon type. Her voice is a high soprano, the rich low notes of which partake of the mezzo quality. Its range is unusual, its flexibility surprising and its power adequate. Beyond all else it is musical. Miss Fillipé's voice has been trained by the foremost voice builders in Europe and this country, and she has had the best instruction in acting. Her histrionic gifts are pronounced; indeed, had she so elected she might have become a fine actress. This comment on her work in opera often has been made by the music critics: "She acts as well as she sings."

Dora Fillipé was born in Paris, France, and passed her girlhood in that city. Very early she gave evidence of a passion for music, and began to sing before she was six years of age. Her parents recognized her talents and placed her under a capable and painstaking teacher, who carefully trained her voice and directed her musical studies. She made rapid progress, and her voice gained strength and sweetness year by year. When Miss Fillipé made her debut in concert in Paris she incontinently won audience and critics. It was predicted that she would become a great prima donna, which prophecy now seems likely of fulfillment. Before she was twenty Miss Fillipé had sung in England, Germany and the United States, and had gained a reputation of which many a singer ten years her senior might have envied. For several years she has passed the greater part of her time in the coun-

try, and has appeared in most of the large cities. Last year she was engaged by Mascagni for his American tour, and remained with his company from its first appearance in New York to its last in Chicago. She enacted the principal soprano roles in all the operas produced under Mascagni's baton, and no singer connected with the organization was given better press notices than she received. Her refined, forceful acting and artistic singing evoked unbounded enthusiasm and won the plaudits of the most conservative critics.

At present Miss Fillipé is doing the best work of her life in "A Princess of Kensington." The newspapers have given her unstinted praise, and the large audience which nightly fills the Broadway testifies in an unmistakable way a hearty appreciation of her efforts.

Miss Fillipé not only is an excellent musician, having studied musical theory, composition and the piano, but she is a remarkable linguist as well. She speaks with fluency and writes idiomatically no less than five tongues, and, whether she sings in English, German, French, Spanish or Italian, her diction and enunciation are unexceptionable.

Dora Fillipé already has accomplished much. But as she still is a very young woman, it is but reasonable to expect that her proudest triumphs are yet to come.

## M. De Trabadelo's Success.

**M.** DE TRABADELO, the celebrated professor of singing, spent the month of July at Biarritz and at San Sebastian, the summer residence of the Spanish court. At the latter place he presented several pupils, who have had great success in concerts given before Their Majesties the King and Queen in the concert hall of the Palace of Fine Arts.

M. De Trabadelo has been called by several of his pupils, among others the Duchesse d'Uzès and the milliardaires Edwards, to Dinard, where he will remain till the end of September. He then returns to Paris to resume his lessons.

## Dudley Buck, Jr., to Teach Again.

**D**UDLEY BUCK, JR., will resume teaching at his Carnegie Hall studios September 15. Voices will be tried between 1 and 2 o'clock Tuesdays and Fridays or by appointment.

## Harold Bauer Will Sail Today.

**H**AROLD BAUER has cabled his manager that he will sail today (September 9) for New York. His first appearance will be at the Worcester Festival September 30.

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MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

CHICAGO, Ill., September 7, 1903.

**T**HE prospectus of the approaching season of the Chicago Orchestra, which has just appeared, presents a preface of somewhat ominous import. It reads as follows:

"The trustees of the Orchestral Association have the honor to announce the thirteenth and final season of the concerts of the Chicago Orchestra under the present temporary organization and financial guarantees. The permanent endowment or music hall fund, commenced last season, must be completed by the end of November, when a definite announcement as to the future may be expected. Up to date some \$450,000 have been pledged out of a minimum of \$750,000 required.

"The trustees look back with pardonable pride upon the long and splendid record of the past twelve years, and confidently rely upon the genius of the distinguished conductor of the orchestra to add to it a fitting and brilliant conclusion.

"The season will consist of twenty-four matinee concerts on Fridays at 2:15, and twenty-four evening concerts on Saturdays at 8:15."

To the reader who has no knowledge of the sanguine enthusiasm of the executive forces of the Chicago Orchestra there must seem a shade of depression in the use of such terms as "the final season under the present temporary organization and financial guarantee." Then, too,

there remain but little more than two months in which to complete the endowment, with \$300,000 still to be subscribed. But among the ones nearest to the life of the organization there appears to be no alarm and very little doubt as to the permanency of the Chicago Orchestra. When the time comes for a final summing up it is confidently expected that there will be enough, and more than enough, for all of the fine plans of the future. The season to begin with the rehearsal on October 23 will present some notable programs, and the list of soloists to appear is as follows:

Piano—Mrs. Fannie Bloomfield Zeisler, Miss Jeannette Durno, Miss Blanche Sherman, Ferruccio Busoni, George Proctor, Arthur Whiting.

Violin—Miss Maud Powell, M. Jacques Thibaud, Leopold Kramer.

Cello—Bruno Steindel, Carl Brueckner.

Harp—Enrico Tramonti.

Flute—A. Quensel.

Vocal—Mme. Strauss-de Ahna, Mme. Schumann Heink, Miss Marguerite Hall.

It is promised that several interesting novelties by American and European composers will be given during the season, and the list of special features is a long one, including all of the following:

BERLIOZ.—In commemoration of the 100th anniversary of the birth of Berlioz (December 11, 1803), the sixth

program, December 11 and 12, will be devoted exclusively to his compositions. The assisting soloist will be Miss Marguerite Hall.

BEETHOVEN.—The seventh program, December 18 and 19 will consist entirely of works by this great master. Beethoven was born December 16, 1770, and it has become the custom of the Chicago Orchestra to honor his memory by giving a "Beethoven program" the third of each December.

"YOUNG PEOPLE'S" PROGRAMS.—During the season there will be four programs of this popular character, the first of which will be given at the eighth concert, December 26, afternoon and evening, a fitting celebration of the Christmas season.

MR. AND MRS. RICHARD STRAUSS.—Probably no city in America is as familiar as Chicago with the works of Richard Strauss, and the engagement of this distinguished composer and director to conduct some numbers of his own composition should be one of the most interesting and pleasing features of the season, as well as an event in the annals of musical Chicago. Mme. Strauss-de Ahna, soprano, who has taken a prominent part in the Wagner productions at Bayreuth, will appear as soloist in the same concert, singing under the direction of her husband.

The program of the first rehearsal and concert is as follows:

Huldigungsmarsch ..... Wagner  
Vorspiel, Lohengrin ..... Wagner  
Symphony No. 7, A major, op. 92 ..... Beethoven  
Entr'acte-Symphonique, Mesidor (new) ..... Alfred Bruneau  
Variations on a Russian Theme (new) —

No. 1 ..... N. Arteboucheff  
No. 2 ..... I. Wihtol  
No. 3 ..... A. Lislow  
No. 4 ..... Rimsky-Korsakoff  
No. 5 ..... N. Sokolow  
No. 6 ..... A. Glazounow

Overture, Le Carnaval Romain ..... Berlioz  
Whatever the fate of the Chicago Orchestra, and, as already said, there is little real concern because of local pride in the cause of music among citizens amply able to sustain it—there can be no question as to the season soon to open. Already the advance sale proves an unprecedented interest. The amount thus far received at the box

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office exceeds that of last season by considerably more than \$4,000. Theodore Thomas himself is said to anticipate the most satisfactory series of concerts since the establishment of the Chicago Orchestra, and the public already shows signs of more interest than usual in the soloists, the engagement of Strauss and his wife, together with the fact that the great German composer will conduct some of his own works, causing no small satisfaction in musical and critical circles. And as for society circles—well, that sort of interest was never before so confidently counted upon.

#### Historical Song Recitals.

During the summer school of the South, at Knoxville, Tenn., in July, Vernon d'Arnalle gave a series of recitals of uncommon interest, designed to illustrate the growth and development of song from its simplest form to the modern art song of today. Mr. d'Arnalle's programs included the majority of the great classic lieder, and, as he accompanied himself, the cyclis of recitals was a severe test of his command of the art and the breadth of his musical culture. It would be interesting to reproduce the programs entire, but want of space forbids. The first recital of the series embraced the period of song composition from the year 1150 to 1638. The classic era followed, and then the songs of Schubert, to which all of the third recital was devoted. The fourth was given up to Schumann, Mendelssohn and Franz, and the final recital, a program of "modern songs," presented six songs, each of Brahms and Strauss.

The large audiences which greeted Mr. d'Arnalle on every occasion, gave him a veritable ovation each time, and the press was liberal in its praise. Mr. d'Arnalle's fine voice, his skillful accompaniments and his splendid sincerity as an artist were, according to critical report, never better revealed than in the remarkable programs at Knoxville.

#### American Violin School.

A neat catalogue of this well established school has appeared in which much valuable matter to violin lovers is

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presented. Under the direction of Joseph Vilim the American Violin School has become an important factor in Chicago's musical life, and it grows stronger as time passes. The series of programs printed in the new catalogue affords a good idea of the character and aims of the school, and the long list of compositions played by Mr. Vilim's pupils evinces a degree of proficiency which is in itself the best possible testimonial and evidence of accomplishment. The faculty of the American Violin School this season is larger than ever before and it contains several names high in professional and art circles.

#### Bush Temple Notes.

Mrs. Johanna Hess Burr has returned from her summer vacation and resumed teaching.

Clarence Dickinson, of the organ department, has returned from a summer tour in Canada.

Grant Weber has arrived from Denver, and Mrs. Bloomfield Zeisler is expected next week from Colorado Springs.

The promise is good for a remarkably busy season at the Bush Temple Conservatory, and Director Kenneth Bradley is preparing for some additions and special events which must prove of general interest.

#### Gift to Music Museum.

Musically inclined visitors to the Columbian Exposition will remember the collection of old and quaint instruments exhibited by the firm of Lyon & Healy. The house named has presented eight of the most famous of those instruments to the museum of the University of Michigan, at Ann Arbor.

#### Notes.

Jeannette Durno will resume teaching on September 15 at her residence studio, 5340 Cornell avenue.

Frederick Carberry, tenor, arrived last Saturday from the Northwest, and has resumed teaching at his new studio in Kimball Hall.

Carl Lampard will be the pianist at the first of the series of Cable Company concerts to be given in University Hall, beginning on October 7.

Louis Rischar, violinist, and member of the faculty of the American Conservatory of Music, has returned from an engagement at the Colorado Chautauqua.

Herbert Foster Sprague, organist of the New England Congregational Church of Chicago, has resigned that charge and goes to St. Paul to take charge of the music in the Central Presbyterian Church of that city.

Heinrich Pfitzner, of the Lincoln (Neb.) Conservatory of Music, and a pianist of distinction, passed through Chicago last Saturday on his way home from a visit to Germany. M. Pfitzner will give a series of recitals in various Western cities during next winter.

## WORCESTER MUSIC NOTES.

WORCESTER, September 1, 1903.

**A**DVANCE sheets of the Festival Bulletin, announcing the forty-sixth music festival, to be given in Mechanics' Hall, September 30 to October 2, have come from the printer, and following these will come the regular bulletin for the public. These sheets show a very handsome twelve page publication, similar in general makeup to those of recent years. The frontispiece is a portrait of Mme. Louise Homer, and there is a three column sketch of the young woman that tells interestingly what she has done musically. There are also portraits of the conductors, Messrs. Wallace Goodrich and Franz Kneisel, and of other artists, Mrs. Shanna Cumming, Mrs. Bertha Cushing Childs, Ellison van Hoose, Robert Blass, Herbert Witherspoon, Albert Quesnel and Harold Bauer. More or less extended sketches, almost wholly original matter, accompany the portraits. The programs are announced in detail, and there is plenty of information regarding the season ticket sale, which will be in Washburn Hall, Wednesday, September 16, at 10 a. m.

A chart of Mechanics Hall bears this pointed reminder: "Pick you seat on this chart, and buy it at the auction September 16."

The first rehearsal of the chorus since early spring was in Washburn Hall the evening of August 31. Wallace Goodrich conducted. There seems to be more than the usual interest in the festival this year, and it is hoped that the success will be great enough to warrant its continuance. However, the financial support already assured by prominent business men and musicians will cover any deficit, but the board hope that this will not be made use of.

Word has been received direct from Harold Bauer, the festival pianist, that he sails for America September 9.

The first meeting of the Home Music Club will be the first Thursday in October. This meeting is to arrange the work for the coming season. The club is composed of church choir singers and under the direction of J. C. Bartlett gives the musical public much to enjoy.

Wm. Howland, of Ann Arbor, Mich., will be the soloist of Piedmont Church two Sundays during September. Mr. Howland is always welcomed here by hosts of friends.

The chorus of the Old South Church will resume its sessions Sunday, after an absence of two months, under the direction of Dana J. Pratt.

The alto and tenor of the quartet choir are still in Europe, and their places have been filled by two Boston singers. This choir and Pilgrim Church choir give much to Worcester each season in the line of oratorios and also new works.

#### Mr. Roeder in the White Mountains.

**C**ARL M. ROEDER, the pianist, and his family passed the summer at Five Islands, Me. Mr. Roeder is now in the White Mountains. He expects to return to the city the middle of September and resume his teaching by the end of the month.

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## Obituary.

### Hermann Zumpe.

[SPECIAL CABLE TO THE MUSICAL COURIER.]

MUNICH, SEPTEMBER 4, 1903.

Hermann Zumpe died here suddenly this morning of heart disease.

Hermann Zumpe, the composer and musical director, was born at Taubenheim, April 9, 1850. He was one of the early Wagner enthusiasts. It was he who assisted the master to prepare the "Nibelungen Ring" for the first performances at Bayreuth. Zumpe was associated with Wagner for about three years—from 1873 to 1876. After that he served as musical director at theatres at Salzburg, Würzburg, Magdeburg, Frankfurt and Hamburg. In 1891 Zumpe was appointed court musical director at Stuttgart, and four years later was called to Munich to become court musical director in that beautiful and musical city. During his busy life, Zumpe taught and "coached" many singers for the opera. He was a graduate of the seminary at Bautzen, and soon thereafter taught at Weigsdorf and Leipsic. While a resident of Leipsic he also played the triangle in the city theatre. Zumpe studied music under Tottmann. He wrote operas, and several of his operettas were successfully produced—"Fannelli" at Vienna, "Kaun" at Hamburg, and "Polnische Wirthschaft" at Berlin. An overture to "Wallenstein" and a number of songs are included in his published works.

Wagner greatly admired Zumpe, and on many occasions expressed his gratitude for the practical assistance the young man had given him. In referring to his work at Bayreuth Zumpe said: "There were scores to be copied, proofs to be ready, the printing of the four scores of the 'Ring' to look after. The master also intrusted me with the preparation of a piano arrangement of a sketch of 'Die Götterdämmerung' to be sent to the singers. As the performances approached, together with Anton Seidl and Franz Fisher, I superintended the study of the singers who came to Bayreuth. At the orchestral rehearsals the master felt the need of a contra-bassoon, for which no part had been provided in the score, and commissioned by him I wrote the part for all the four works. In Bayreuth I conducted four orchestra concerts annually."

### Henrietta Simon-Corradi.

A cablegram received in New York Tuesday of last week announced the death of Henrietta Simon-Corradi, a retired church and opera singer. Madame Corradi died near Juilly, France, August 30, in her sixty-fourth year. She finished her musical education at the Paris Conservatory, and won in rapid succession three first prizes—singing, opera repertory and declamation. Her brilliant success as a student in the Conservatory brought her into notice, and she was appointed solo soprano in the Imperial Chapel of the Tuileries at the time when Auber was musical director. When Madame Corradi resigned her place to go into grand opera Napoleon III presented her with a gold medal, and she was also made an officer of the French Academy, a mark of distinction seldom conferred upon a woman. Madame Corradi filled operatic engagements at Milan, Turin, Madrid, Lisbon, Brussels and several cities in France. Before Madame Corradi reached her prime she left the operatic stage and returned to New York to establish a school of singing. For many years she was a soloist in the choir of St. Ann's Church, and she also sang in con-

cert and oratorio. Madame Corradi had literary talent and was a linguist of uncommon skill.

Madame Corradi was a daughter of the late Felix Simon, for many years a professor at St. John's College, Fordham, New York. She never married. When she went on the stage she took the name of her first teacher, Corradi Coliere, of Cincinnati. Madame Corradi is survived by a brother, George Simon, a bass singer in the choir of St. Bernard's Church, in West Fourteenth street.

### Oliver Campbell Cooper.

Oliver Campbell Cooper, one of the youngest boy choir singers of Brooklyn, died Monday night of last week. He was in his tenth year. Master Cooper was a member of the choir of St. Clement's Protestant Episcopal Church. The lad was a son of William Cooper, of 27 Pennsylvania avenue.

### What We Said.

"THE press," says THE MUSICAL COURIER, "made rather a hullabaloo recently when the artist Jean de Reszké asked \$4,000 for a single evening's performance. The other day in San Francisco the artist James Jeffries received some \$35,000 for thirty minutes of actual performance. There seems to be no outcry this time. It used to be the same with regard to Paderewski. The newspapers contained columns of abuse and sarcasm about the women who indulged in enthusiastic demonstrations over his playing; but when 10,000 women and men weep and act like lunatics over the result of a stupid boat race or football match, not a word is said. Paragraphs like this will be nuggets to the future historians of civilization in America."—New York Evening Post.

### Kirk Towns Returns from Abroad.

KIRK TOWNS, the Chicago baritone, arrived in New York last week on the Glasgow liner Furnessia, after a vacation spent in Scotland and Germany. While in Berlin Mr. Towns did some coaching with Fergusson, an instructor who is largely responsible for Mr. Towns' success as a singer and pedagogue. Mr. Towns left for Muskegon, Mich., where he will spend a few days before joining his classes at the Chicago Musical College, on September 14.

### Hjalmar von Dameck.

HJALMAR VON DAMECK, the violinist, and Mrs. von Dameck returned from their vacation last week. The Von Damecks spent the summer abroad, principally in Germany. Their new studio residence is at 1377 Lexington avenue. Mr. von Dameck has resumed his teaching, and in addition is preparing for concert and recital engagements now being booked for him.

### Music and Athletics in Maine.

IN the columns of an exchange it is announced that the annual meeting of the Squirrel Island Athletic Association and Yacht Club, held last week on Squirrel Island, that gem of the thousand islands along the coast of Maine, E. M. Bowman, of Steinway Hall, was for the fifth term unanimously re-elected president. The vice presidents are A. H. Davenport, Boston; Edward Stanwood, Boston, editor of the Youth's Companion, and Senator Wm. P. Frye. The secretary is Alexander Doyle, the well known New York sculptor, and the treasurer is Robert Treat Whitehouse, a prominent attorney in Portland, Me. Under the auspices of this club there are maintained during the season excellent tennis courts, golf course, baseball campus, field and water sports and yacht races. In August an entire week is given to tournaments, ball, yacht racing, parades, fireworks, reception and ball. The Davenport Cup was won this year by Ledyard Sargent's swift footed sloop Shawshrew. The Presbrey Challenge Cup in tennis was won after a brilliant contest by Harry Martin, champion at Yale University. The Doyle Cup in the golf tourney was taken by Paul, son of ex-Governor Murphy, of Arizona. Fête day, originally proposed by Mr. Bowman, has become under the direction of the club of which he is president and a leading spirit, and is a merry six days' outdoor festival. Mr. Bowman, who has been spending the summer with his family at his cottage, Grand View, is expected to return to New York about September 10, and to begin his season at his Steinway Hall studio the following Monday.

### Madame Devine to Resume Teaching October 1.


MME. DORIA DEVINE writes from the Palace Hotel, San Francisco, Cal., that she is having a most enjoyable vacation. While in the City of Mexico she had the honor of a personal interview with President Diaz. In San Francisco, where Madame Devine formerly resided, she has been the recipient of many social honors and attentions from prominent Californians.

Madame Devine will return to New York and resume vocal instruction at her studio, 136 Fifth avenue, on Thursday, October 1.

### The Beardsleys in London.

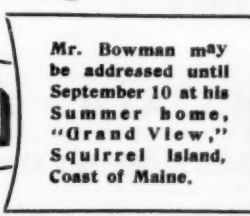
D. R. AND MRS. WILLIAM BEARDSLEY and their talented daughter Constance are in London, after a tour of the Continent and some of the English watering places. They expect to return to France in time to take a steamer from Boulogne Saturday of this week. Mrs. Beardsley will reopen her studio in the Pouch Mansion, Brooklyn, the end of the month, and she will also resume her teaching in Manhattan later on in the autumn.

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Mr. Bowman may be addressed until September 10 at his summer home, "Grand View," Squirrel Island, Coast of Maine.



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## THE FILIPINO LOVE OF MUSIC.

**T**HE Filipinos are an intensely musical people, and this taste is displayed in all sorts of ways, but mostly in their funerals and home entertainments and amusements, which are continuous performances, in which all sorts of instruments are drawn upon, and in their theatres, which are even more numerous than their cockpits.

The music in the homes and theatres of the Filipino people is one of the most hopeful elements in their character, as well as the most refining and elevating, and this statement applies with equal force to our Afro-American people. No people can be entirely depraved in whom a love of music is a passion. In the homes of the natives in Manila and in the provinces of Luzon, and I visited most of those provinces, the number of organs, pianos, guitars and zithers was a matter of constant surprise and pleasure. Most of the young women are educated in the Catholic convents of Manila, and their love of music was gratified of course during their stay in such institutions.

He must be a very poor Filipino indeed who cannot have a brass band follow his remains to their last resting place. There are few hours of the day in Manila when a funeral procession is not passing through some one of its thoroughfares, with a brass band at the head. Sometimes there are only three or four carriages following the hearse, but the band keeps up as much noise as if there were a hundred. But I could never discover any great evidences of sorrow in these funeral processions; they seemed to me always to have a holiday appearance.

The brazen instruments in the theatres very frequently jar on the nerves of the Americans, for perfect harmony does not always accompany much Filipino sound of whatever sort. Few Americans, however, attend the native theatres or the native churches, where the music is the best. When they do so it is a matter of curiosity. The language in the theatres is almost invariably Tagalo, and few Americans understand it. But they are, over and above this fact, not much interested in the amusements of the Filipinos, and do not seem to understand that theatres, churches and funerals are the best possible places in which to study the true character of any people.

The Americans in Manila have no more contact with Filipinos than necessity demands. They do not try to conceal their contempt and dislike of the natives. The latter feel this keenly, however tightly they keep their mouths shut. But the voice of complaint among the Filipino people is often lifted up in song and story, despite the rigors of the law and the vigilance of the officers who haunt the native theatres, where the Filipino hope and aspiration respond instantly and vociferously to the slightest appeal of the actors on the stage. I have seen a little Filipino cantatrice, by an impassioned recital of an incident in the tragic history of her race, create a storm of applause which rose and fell like the lashed waves of ocean, yielding its violence to calm gradually and reluctantly. And the censorship of the civil authorities, vigilantly exercised over the productions of all of the native theatres, abates but little the loyalty of the Filipino author, actor and audience to the ideals of independence after which they have so long striven in vain.

The Filipino voice, like the Filipino people, is very small and thin. What it lacks in force, however, it makes up in shrillness, and can easily be heard in the vast flat bamboo

theatre, the roof of which is seldom more than 10 feet high in the centre. And the little actors are as lively as crickets, often awkward to the point of ludicrousness, which the indulgent audience blindly ignores while responding generously to all that pleases it. The critical sense seems completely subordinated to the abounding desire to be instructed and amused.

The civil authorities appreciate the Filipino's intense love of music, and seek to supply the popular demand for it in all reasonable ways. Wherever there is a military band, therefore, a concert is given regularly in the public square on stated evenings of the week, and in Manila and the other provinces of Luzon I have seen the whole population turn out to attend these concerts. In many places where there is no military band the natives have got together a band of their own, and I have seen such in which the instruments were of all the makes of the past 100 years. The pieces of a complete modern brass band cost a great deal of money, and the Filipino people have not got any money.

In the evenings when the band plays on the Lunetta fashionable Manila turns out in force. The 400 in civil, military and business life dresses in its finest toggery and occupies its flashiest equipages. Everybody has his rig who can afford it, and those who cannot remain at home. Few Spaniards or Filipinos attend the concerts on the Lunetta; there is here and there a sprinkling of them, but, in the main, the Americans have the right of way. The Filipino appears to understand that the Americans do not hanker after his society, and he therefore flocks by himself. But there is some exception to the rule; when the Filipino band plays on the Lunetta, which is one evening of the week a great many wealthy Filipinos and mestizos turn out and mingle their equipages with those of the proud Americans.

The Filipino Constabulary Band is the best of its kind in the Philippine Islands. It will be at the St. Louis Exposition next year, and the American people will have an opportunity to judge of its excellence as well as of the Filipino's aptitude for instrumental music. The band is the result of the tireless efforts of Lieutenant Loving, of the Philippine Constabulary. He is a born musician and conductor. He is an Afro-American, educated in the public schools of Washington. Lieutenant Loving built up his native band gradually, and won his way into the hearts of the civil authorities and the Filipino people purely on his superior merits. Even the white Americans are compelled to acknowledge that this accomplished American mulatto has created out of the rawest sort of material an excellent orchestra. It is when Lieutenant Loving's band plays in Calderon square, in front of the Oriente Hotel, that a typical Filipino crowd assembles. The square is a very small one, and the approaches to it are among the most generally used in Manila; on this account there are very few equipages at the Calderon square concerts, but the Filipinos, Chinamen and Afro-Americans are there, so that every inch of space in and about the square is occupied. Everybody follows each number on the program with intense interest, and is lavish in applause, often insisting upon encores.

When the last number is reached, however, when the grand orchestra strikes up "The Star Spangled Banner,"

every American uncovers and stands in an attitude of awed reverence, and when the last strains die on the heated air,

The star spangled banner,  
Long may it wave  
O'er the land of the free  
And the home of the brave.

then the Americans applaud loud and long. But the Filipinos—they have not uncovered and they do not applaud; their hats remain upon their heads, a sullen cloud o'ercasts their features, and they are silent. Slowly they turn away, white clad little figures, and are swallowed up in the darkness of the night.—New York Evening Post.

## Timothee Adamowski a Benedict.

**A**NOTHER distinguished violinist has taken unto himself a wife. The last to enter the noble order of benedicts is Timothee Adamowski, one of the first violinists of the Boston Symphony Orchestra, and a soloist of international reputation. The new Mrs. Adamowski was Miss Gertrude Lewis Pancoast, of Philadelphia. The ceremony was performed in St. Peter's Church by the Sea, at Narragansett Pier, R. I., Tuesday, September 1. The rector of the church, the Rev. W. H. B. Allen officiated. The bride, who is a daughter of Dr. and Mrs. William H. Pancoast, was given away by her brother, Howard Pancoast. A small niece of the bride, Gertrude Pancoast, attended as flower girl. The best man was William P. Blake, of Boston. Wallace Goodrich played the nuptial music. As the bridal procession entered, the "Bride's Chorus" from "Lohengrin" was played, and the "Meister-singer Prelude" was performed as the recessional. The bride wore a gown of white crêpe de Chine, adorned with lace and a white picture hat with plumes. As the Pancoasts are in mourning, invitations were limited to relatives and very close friends.

From the church the bridal party and guests were driven to the Sagamore Cottage, the summer home of the bride's sister, Mrs. John L. Conaway, and there the wedding feast was served. The Pancoasts are prominent in Philadelphia, and the bride herself has a large circle of friends in New York and Boston.

Mr. Adamowski was born in Warsaw, Poland, where his parents still reside. He came to this country the first time in 1879, and made a tour with Clara Louise Kellogg. A few years later he accepted a position as teacher in the New England Conservatory, and subsequently organized the Adamowski String Quartet, and more recently the Adamowski Trio (Timothee Adamowski, violin; Josef Adamowski, cello, and Antoinette Szumowska-Adamowski, piano). The Adamowskis are friends of Paderewski, and among the congratulations there was a cablegram from the Polish pianist and his wife.

Mr. and Mrs. Adamowski will reside in Boston when they return from their tour.

## Rita Newman Here.

**R**ITA NEWMAN, a California soprano who has been studying abroad, arrived here last week from Europe, and will join the Savage grand opera forces.

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SAN FRANCISCO, AUGUST 28, 1903.

THE season is so slow in getting started this year that grand opera at the Tivoli Opera House will, with the exception of the Scheel symphony concerts, be about the first to lead in the season's musical work. Camille d'Arville in the "Highwayman" at the same popular house will close the comic opera season with Saturday's performance. Some new attractions are promised for the season, people who have held their own in Europe, and some of them even with records that have made them celebrated. Adelina Tromben hails from Italy, where she is known as the "Venetian Nightingale." She made her debut only four years ago, and is today spoken of as one of the foremost light sopranos in Italy. Lina de Benedetto is a dramatic soprano who is famed throughout Europe, and is known for her talents also in Egypt and South America. She made her debut before a Roman audience in 1896.

Cloe Marchesini is the new contralto and is said to be a splendid actress who is well known in many European theatres. Her favorite role and greatest success are said to be in "Carmen," and she is spoken of as a charming singer. Alfredo Tedeschi is the new tenor, and is called not alone the youngest but the most promising of the tenors of the Italian stage of today. Aside from the new voices we are to have Tina de Spada, who was a great favorite last year; Agostini, another prime favorite, and Dado, who has established himself in the good opinion of the San Francisco operagoers.

The Scheel Symphony concerts are being managed by Shafter Howard, a 'Frisco man who has won quite a little fame as a song writer. Mr. Howard's latest composition, "Gallant Boys in Blue," was sung at the Grand Army celebration by a large chorus and with marked effect. Mr. Howard is preparing other manuscripts for the press, and it will probably not be long ere these also will be placed before the public.

The second of the Scheel Symphony concerts was given on Tuesday afternoon at the Grand Opera House, and the theatre was crowded with a most enthusiastic audience. Scheel is truly a great leader, and in directing seems to personally attend to every individual instrument in his orchestra. The piece de resistance at the concert was the

"Eroica," of Beethoven, which was given a splendid interpretation, and was encored to the echo. The "Roman Carnival" was a most enjoyable number, as was the "Swan of Tuonela," by Jean Sibelius. Mendelssohn's "Spinning Song" was given with so much delicacy and realism that it was greeted with a very storm of applause, and was repeated, much to the delight of the audience. The program in full was given in the following order:

Overture, A Roman Carnival.....Berlioz  
Symphony, Eroica, op. 55.....Beethoven  
The Swan of Tuonela.....Sibelius  
Legend from the Folksong of Kalevala (Finnish).  
La Fileuse, romance without words.....Mendelssohn  
Valse de Concert, op. 47.....Glazounow  
Merry Wives of Windsor.....O. Nickolai

The next concert will be given on next Tuesday afternoon, and all the season's concerts will follow on each succeeding Tuesday, till October 6, which will close the series.

The musicians of Oakland have conceived a plan by which they hope to establish for the musical population of that city a music hall that shall be in every respect suitable for the presenting of concerts in proper and worthy shape. A number of the most enthusiastic have combined with the Y. M. C. A., and through this arrangement will furnish and finish the auditorium in the new building in such a manner that it will be in accordance with their ideas on the subject as to acoustics, &c.

To this end a voluntary committee of five—Edwin Dunbar Crandall, Percy A. R. Dow, D. P. Hughes, Clement Rowlands and Alexander T. Stewart—have undertaken the raising of necessary funds, which they hope to accomplish by giving two festival choral concerts, the dates for which have not yet been decided, though the rehearsals are already begun. It is hoped to have a chorus of not less than 250 voices for the presenting of works to be given at these concerts, which will be supported by an orchestra of thirty-five professional musicians conducted by Alexander T. Stewart in the orchestral numbers, and by the aforementioned choral conductors who comprise the committee in the choral numbers. The concerts are to be given in the MacDonough Theatre, and a splendid program will be the result of united effort. The program will be announced later.

Percy A. R. Dow, the popular vocal teacher, has returned from his outing on the Russian River and has resumed his classes at the studio, 1511 Larkin street.

The Alameda Tidings, Laura Dray-Perry music critic, was the only Alameda paper to contain an account of the Scheel symphony concerts. This little paper is fast working to the front and already gives evidence of progress.

The Shakespeare section of the Adelphian Club in Alameda has, through its director, Mrs. Laura Dray-Perry, received a communication from Mrs. H. H. A. Beach, recommending some of the latter's Shakespeare lyrics for their use. The Adelphian Club had a most successful season last year, musically in particular, and the work mapped out for the coming season bids fair to show progress in every direction. This club of women must be commended for fairness in every way. It is the only club beside the Saturday Club, of Sacramento, that I have known to be absolutely just in its treatment of professional musicians, inasmuch as no one is asked to contribute his talent for the benefit, instruction and amusement of the club without what compensation the club is able to afford. A body of people working along these lines cannot fail to succeed, and will also win the good will of those who know what it is to give continually of time and strength from a store of knowledge that has taken years of time and small fortunes in money to bring to a state of merit worthy to be heard by intelligent and discriminating people, and this with a mere "thank you" for reward. Yes, I know I have harped on this string before, and I am apt to do so again as long as the injustice I see in this connection continues to be so glaringly apparent as it has been in times past, and women forget to treat their own sex with the consideration due to women talented and persevering enough to take a foremost position among high class professionals.

Miss Marguerite Slocombe, pupil of Mrs. Marriner-Campbell, is preparing a recital of songs taken entirely from the English, Welsh, Scotch and Irish composers, a combination which should prove not alone interesting but very beautiful, as many of the most pathetic and heart-reaching songs we have come from the pens of these composers of Celtic and Saxon origin.

The Von Meyerinck School of Music has issued its prospectus for the coming year with a most attractive faculty list. One acquisition for this year is William Zech, who is appointed head of the violin department. The school is growing so rapidly that new teachers have to be continually added to supply the demand. One of the head teachers of the vocal department is Mrs. Cecelia Decker Cox, contralto, a graduate of the school, and one of San Francisco's most valued vocalists. The whole school is under the personal management and direction of Mme. von Meyerinck.

Miss Maude Fay, pupil of Mme. von Meyerinck, a young lady who won a local reputation before her departure to Europe for further operatic instruction, has been showing such decided and marked talent for the operatic stage that it is said an engagement awaits her acceptance from a prominent manager just as soon as she is ready to take it.

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BOSTON, Mass., September 5, 1903

AMONG the teachers who have returned is John Jewett Turner, who opened his studio September 1, and has already booked a number of pupils. The season shows promise of being a busy one.

It is said that the Handel and Haydn Society will repeat Dubois' "Paradise Lost" this coming season.

Mrs. Alice Bates Rice, who is spending August in Dublin, N. H., has contributed not a little to the pleasure of the summer residents, having sung for the benefit of the Unitarian Church and for the Dublin Lake Club, the membership of which consists of the families of the cottagers.

The third concert in aid of the fund of a new organ for the Magnolia Union Chapel was held last Wednesday, with the following artists: Mrs. Horace B. Stanton, Eliot Hubbard, Leverett B. Merrill, Henry Eichem, Miss Lucy Drake, Miss Annie Holmes. Among the forty or more patronesses were Mrs. Longfellow, Mrs. McAdoo, wife of the former Assistant Secretary of the Navy, and Mrs. Sargent, Mrs. Covell, Mrs. Atherton, Mrs. Stone, Mrs. Richardson, Mrs. Monks and Mrs. Morrill, all of Boston, and Mrs. Chester, of Detroit. Another musical evening was given by Wilford Russell, the English baritone, who gave a recital at the Oceanside. Mr. Russell made his first appearance in America in the ballroom of the British Embassy at Washington under the patronage of the late Ambassador, Sir Julian Pauncefoot, and Lady Pauncefoot. Mr. Russell has been heard for two summers past giving recitals at the Magnolia Hotel.

One of the social events of the season at Cohasset was the concert at the Cohasset Town Hall last week, given

by Mrs. Sigrid Lunde Souther, assisted by her sister, Mrs. Aagot-Lunde Wright. A miscellaneous program was presented. There were many prominent summer residents of Jerusalem road and Sandy Cove present. The patronesses included Mrs. Milo Hudson Gates, Mrs. George O. Sears, Mrs. B. Preston Clark, Mrs. J. B. Moors, Mrs. George G. Crocker, Mrs. Charles Gross, Mrs. Charles B. Bridgman, Mrs. Oliver H. Howe, Miss Ruth Williams, Mrs. Channing Clapp, Mrs. J. Henry Brooks, Mrs. Harry H. Gay, Mrs. Andrew G. Webster, Mrs. William L. Parker, Mrs. William Faxon, Mrs. Alanson Bigelow, Jr., Mrs. Charles Wheelwright, Miss Margaret C. Parker, Mrs. Edward B. Bayley, Mrs. Albert E. Harding and Mrs. Albert L. Lincoln.

#### Arthur Griffith Hughes.

DURING July Arthur Griffith Hughes sang at Asbury Park, in Albany and Troy, N. Y. His August engagements included concerts and musicales at Lake Bomoseen, Vt.; Brandon and Portland, at the country home of George Vail, a wealthy resident of Fair Haven, Vt.; at the Westport (N. Y.) Inn; at the United States Hotel, Saratoga, and the Hotel Champlain, Bluff Point, N. Y. He also taught a class of ten pupils in Vermont for a part of the summer.

For the autumn and early winter, Mr. Hughes has concerts booked in Troy, Boston, New Haven, Philadelphia, Newburgh, N. Y.; Utica, Akron and Cleveland. This popular baritone has a large repertory. Mr. Hughes will spend September at the Thousand Islands.

#### A Success in Russia.

VICTOR HOLLAENDER'S new comic opera, "Der Sonnenvogel" ("The Sun Bird"), was produced recently in St. Petersburg with exceptional success. The work will soon be heard in Berlin. Hollaender at one time resided in New York.

#### Adèle Aus der Ohe.

ADELE AUS DER OHE, the well known pianist, arrived last week, and will pay a number of social visits to Bar Harbor and Lenox before she opens her concert tour, which will be on October 30 with the Philadelphia Orchestra. Miss Aus der Ohe has added considerably to her already large repertory of modern and classical compositions and intends to play during the coming winter many unfamiliar compositions. Included in these will be the unfamiliar second concerto for piano and orchestra by Tschaiowsky, in G major. In addition she has prepared two new recital programs, each of which contains from six to ten new pieces for the piano, by composers who have as yet no reputations in this country, but who are rapidly coming forward as composers of merit in Europe. Miss Aus der Ohe will practically have the field for piano playing to herself during the early months of the season. No pianist of distinction will come from Europe until after January, when Reisenauer, the great German, comes over for his first American tour. Miss Aus der Ohe is booked to play four concerts with the Boston Symphony Orchestra and one each with the Pittsburgh, Chicago, Cincinnati and St. Louis Symphony orchestras.

#### Schumann-Heink at the Munich Festival.

A GALAXY of the best known and greatest artists of Germany were congregated at Munich during the month of August, when the great Wagner operas, particularly those of the "Nibelungen Ring," were presented in a most elaborate and gorgeous style. None of the artists scored such an instantaneous, sweeping success as Schumann-Heink. We quote a few lines from the pen of one of the leading critics of Munich, Felix Adler, who writes as follows:

"Now to the star of the performance, the Erda of Schumann-Heink. Words are not adequately able to express the effect produced by this superhuman, beautiful voice. Each one of these organlike, wondrously beautiful tones seem to come from another world. With this magnificent organ she combines powerful diction of each word, each phrase. It was a stirring moment, against which everything which preceded or followed was pale and shadowy. No one has ever sung this part like her, and who knows whether there will ever be found another interpreter of such enormous powers?"

#### The Bostonians Celebrate.

TUESDAY evening, at the Academy of Music in Bostonians celebrated a red letter night in their career, it being the twenty-fifth anniversary of their organization. A loving cup was presented to Messrs. Barnabee and MacDonald, and speeches were made by Joseph Jefferson and Henry Watterson. The audience fully participated in the festive spirit of the occasion. Manager Charlton is keeping the Bostonians well in the public eye.

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"D" Company is now in course of formation.

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**M**ISS MARY HOWE gave a song recital in the Brooks House parlors, Brattleboro, Vt., recently, for the benefit of the Wantastiquet Golf Club. The receipts, about \$150, were applied to the club's indebtedness. Miss Howe was accompanied on the piano by her brother, Lucien Howe.

Miss Emily L. Thomas gave a piano recital at the Kowalski studio, Erie, Pa., August 13.

The pupils of Miss Nellie Taylor gave a short recital in Odd Fellows Hall, Albuquerque, N. M., recently.

The Indianapolis (Ind.) Conservatory of Music has engaged Christian Frederick Martens as head of the vocal department.

Myrtle B. Lawton, G. N. Woods, Joe Levinson and Mrs. John T. Canavan gave a concert at Deadwood, N. Dak., recently.

Henry F. Gilbert, assisted by Miss Marta Wall and Walter L. Bogert, gave a recital at Greenacre, Eliot, N. H., August 18.

A musicale by the pupils of Miss Frances Byers was given at Cooperstown, Pa., August 22. Miss Bessie Orr and Harvey B. Marks assisted.

Mrs. John G. Steketee, piano teacher, of Grand Rapids, Mich., is about to go to Oakland, Cal., to make her home with her mother, Mrs. Collins.

A program was rendered at the piano recital given recently by the pupils of Miss Augusta Leonard at the Williamstown (Ohio) Presbyterian Church.

A musicale was given by Mrs. Lillian N. Stewart August 14 at her home, 708 Elizabeth street, Flint, Mich. Mrs. Stewart has a class of seventy-five pupils.

Miss Lydia C. Sandvalle, soprano; Miss Adele Fritz, contralto, and Miss Clara Louise Edwin, pianist, gave a flower musicale recently at Dubuque, Ia.

A song recital was given by Charles A. Larson, of Kansas City, at the home of Mrs. N. H. Nelson, 320 North Twenty-third street, Omaha, Neb., recently.

A song recital was given at La Mesa Church, San Diego, Cal., recently, by Miss Francelia Williams, assisted by Miss Julia Case, of Escondido, accompanist, and Mr. Hibson, of La Mesa.

The youngest musical scholar ever enrolled on the books of the Peabody Institute, Baltimore, Md., is Master David Glover Kindelberger, of Washington, who has just passed his twelfth year.

Mrs. Edward Allen Beals gave a musicale at her home, 253 Sixth street, Portland, Ore., recently in honor of Mrs. S. A. Lockhart, a vocalist of Spokane. Miss Georgia Lewis was the accompanist.

A violin recital by Miss Alice Clough was recently given at Burlington, Ia., when she was assisted by Miss

Sadie Bell, Miss Bertha Klein, Master Charles Clough, Miss Harriet Baxter, Miss Perle Andre and Arthur Schramm.

The music pupils of Miss Mary D. Horstick recently held musical recitals at Campbelltown and Palmyra, Pa. The recital at Campbelltown was held at the home of Miss Laura Forrest; the recital at Palmyra at the home of Miss Horstick.

Mrs. H. E. P. Stewart gave a musicale at her home, 1353 Mineral Spring road, Reading, Pa., recently. Vocal and instrumental selections were given by Miss Nova Millholland, of Cumberland, Md.; J. Arthur Keppelman, Mrs. Stewart and others.

On August 14, at the home of Mr. and Mrs. John A. James, Weybridge, Vt., the new music room was dedicated to its special use by a musicale in which Mrs. James, Miss Laura James, Miss Smith, Mrs. Howes, Mrs. Brown and the Rev. W. W. Smith participated.

The chorus at the 100th anniversary of Monmouth (Me.) Academy was composed of eight of Monmouth's best singers: Carl F. Getchell, Ronald C. McIlroy, Miss Helen Norris, Mrs. H. E. Merrill, Miss Inez Holmes, Mrs. R. C. McIlroy, Carrol Bent and Leslie Prescott.

An organ and song recital was held at the Swarthmore (Pa.) Presbyterian Church, August 27, for the benefit of the church. Included in the cast were Dr. Isaac Barton, of Philadelphia; Mrs. Burton Konkie, from Swarthmore; Miss Mary E. Simons, of Ardmore, and John Bentley.

A musicale in honor of Professor Stopps was recently given at the home of Mr. and Mrs. William Webster, 22 Arch street, Waterbury, Conn. Among those contributing to the evening's entertainment was a quartet made up of Messrs. Webster, Zuick, Divon and Wood. Mrs. Peter Fox also sang, Miss Florence Webster recited and Professor Stopps played several piano selections.

John J. Merrill, a successful teacher of piano and theory, who was for two years director of music at the University of Oklahoma, announces that he has organized an exclusive piano school in Oklahoma City, to be known as the John J. Merrill Piano School. The first term of the school begins September 7, ends November 14; second term begins November 16, ends February 6; third term begins February 8, ends April 16; fourth term begins April 18, ends June 25.

Mrs. Rowan recently gave a studio afternoon at San Diego, Cal. An informal program was enjoyed, including piano solos by Miss Florence Schinkel and Miss Ildica Eisenmayer; vocal numbers by Mrs. Rowan, Miss Tirtille Eisenmayer, Miss Myrta Hoover, Ada Ballou Crane and Miss Helena Richards, while Miss Fannie Naumann rendered a beautiful violin solo. Those present included Mrs. Ada Ballou-Crane and Miss Helena Richards, of Buffalo; Mrs. Walter Eisenmayer and the Misses Ildica Eisenmayer, of Los Angeles; Mrs. Bramhall, of Santa Ana; Miss Carrie Polhamus, of New York; Mrs. G. H. Ballou, Mrs. Schinkel, Miss Florence Schinkel, Miss Ella Gerichten, Miss Myrta Hoover, Miss Fannie Naumann and Miss Edith Beckett.

**WANTED.**—The Women's String Orchestra Society will soon begin rehearsals for its eighth season and give three concerts at Mendelssohn Hall; as there are several vacancies, applicants (cello or violin) desiring to avail themselves of this opportunity can address Carl V. Lachmund, director, 132 West Eighty-fifth street, New York.

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**T**HE Houston (Tex.) Quartet Society, under able management, is already making preparations for the coming season, and it was decided at a recent meeting to give four concerts next season, all complimentary to their honorary members. The concerts will be given in October, December, February and the last one in March, just previous to the Texas English societies' singing festival, to be given in Houston the 1st of April. The society has engaged Suzanne Adams for the second concert. This is the only actually assured attraction, but negotiations are in progress for the appearance of Marguerite Bartelle at the October concert; at the February concert the violinist Listeman and his daughter, Virginia, and their pianist, Krauss, and Mr. and Mrs. Van Yox at the closing concert of the season.

The members of the Allegan (Mich.) Treble Clef were recently invited to attend a reception and musicale given by the Rubinstein Club, of Fennville, in their honor, to meet Mrs. Dawson at Riverside Farm, Saugatuck. At Holland they were met by a special car, chartered by Mrs. J. F. Dryden, of Allegan, and at Saugatuck they were met by the reception committee consisting of President Miss J. Lucille Wade, Miss Bess White and Mrs. H. A. Goodrich, and escorted to the little river boat Heath, which conveyed them to Riverside Farm. They were met at the dock by carriages and driven about the beautiful grounds. At the house the guests were received by the hostess, Mrs. Alice May Dawson, Mrs. Hodge and Miss Bess White. After dinner a program was given by Miss Ada Hutchins, J. Lucille Wade, Mrs. Gladys Gray-Weed; accompanist, Miss Chere Gray; Mesdames Billings, Hodge, Pullman, Earl and Morse, Miss J. Lucille Wade, Mrs. Hattie Hutchins, Miss Iva Barber and Miss Bess White.

### Oscar Saenger Expected Soon.

**O**SCAR SAENGER, who has been spending the summer months traveling in the Pyrenees, in France and Spain, will sail for New York on the Blücher, arriving September 13, and will be in his studio at 9 o'clock on the morning of the 14th, ready to resume his teaching.

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